

K S O R

Guide

TO THE ARTS
DECEMBER 1986



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Guide

TO THE ARTS
DECEMBER 1986

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FEATURES



Clayfolk - 18

Cover by Don Thomas

KSOR welcomes your comments
1250 Siskiyou Blvd., Ashland, OR
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Art Direction:
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- 4 **From the Siskiyou Mountains to Middle Earth and Back Again**
Thomas Doty writes on *The Hobbit*, and its performance by Actors Workshop
- 10 **On Stage At The Bay**
Jo Ann Briggs relates exciting plans for music in Coos County
- 16 **Southern Oregon Repertory Singers**
Laura Young writes of 28 of the best voices of the Rogue Valley as they prepare songs to benefit KSOR.
- 18 **Clayfolk**
Clayfolk invites the public for its ninth annual celebration and sale.
- 20 **Hansel & Gretel: A Fairy Tale Opera**
Joan Hochman looks at a familiar fairy tale and the Rogue Opera.
- 22 **Stan Kenton: A First-Hand View**
Dave Dexter on this jazz great.

DEPARTMENTS

- 2 **Director's Desk**
A Documentary in Every Pot
- 14 **Review: Jazz Record Guide**
- 40 **Prose and Poetry: John Ruff**
- 44 **Arts Events of December**

KSOR THIS MONTH

- 24 **Programs and Specials at a Glance**
- 26 **Program Listings for December**

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FROM THE DIRECTOR'S DESK

A Documentary in Every Pot

In September, I was intrigued by one of those "in my opinion" articles that appeared in the *Oregonian* in which the writer advocated abolishing the Federal Communications Commission. The article's premise was that the deregulation of broadcasting, which began late in the Carter administration and has proceeded to flower under the current administration, has reduced regulation to the point that it is meaningless and ineffective. The writer believed that it would save money and admit to the status quo to simply eliminate the FCC.

Interestingly, that evening's *Medford Mail Tribune* carried an editorial chastising Medford's three commercial television stations for their failure to broadcast the Medford gubernatorial debate which took place in Medford the day before. The *Oregonian* lament that the present "laissez-faire" attitude relieved stations of many serious obligations, including news programming, found a certain resonance in the *Tribune's* complaint.

Musing over the two articles, I started to wonder why an agency like the FCC should even be caught up in this type of discussion. Instead of abolishing it, as the *Oregonian* writer advocated, how might the FCC be improved upon?

And then I mused, why aren't the FCC's five commissioners popularly elected? We elect judges of various levels, superintendents of instruction, secretaries of state and other officials whose activities have far less direct impact upon most citizens than the broadcast media do.

There was a certain degree of popular responsiveness and equality that was originally built into our nation's broadcast regulation system. It extended even to the degree that the original federal legislation required a distribution of frequencies equally throughout the country, which were divided into five "zones" for the purpose. Eventually the idea was abandoned.

In a contemporary application of populist sentiment to broadcast regulation, candidates for the five FCC commissioner positions might be elected one from each of those five zones.

One of the frequently perceived problems of regulatory agencies is the charge that regulators become so familiar with the industries they regulate that they become captivated by them. Frequently the employees of regulatory agencies find employment with these regulated industries upon their retirement from public service. And the FCC has been at least as subject to these patterns as the typical agency.

Converting the positions to political ones certainly has its drawbacks. Some politicians so aspire to office that they will tell the electorate what it wants to hear rather than providing the information that the public requires to arrive at informed decisions. And certainly the current appointment approach allows installing individuals whose background in some degree prepares them for the regulatory assignment of a highly technical field. Election would replace it with in-

dividuals who can successfully sell themselves to the public not necessarily with regard to their technical background in the field.

But there are certainly parallels in, for example, the election of individuals to judicial posts. They are seldom elected because of the quality of their written opinions, which few citizens would ever see, but rather their commitment to a general program of jurisprudence which conforms to the voters'.

On the positive side, the opportunity for a candidate with an active "agenda" for change would be initiated. And since, second perhaps only to baseball, complaining about television is our national pastime, the popular election of commissioners would give citizens the opportunity to initiate desired changes or at least feel that they were in some meaningful degree able to influence the return to them on the private use of the public spectrum. And despite all the marketplace economies and deregulatory fervor in Washington over the communication industries, international law and federal statute still define the spectrum as a public resource.

It is important to recognize that the FCC has *no jurisdiction* over individual programs. The first amendment prohibits that and it should. But the FCC does have control over the broad use of the spectrum. One of the Commission's most significant experiments was the "prime time access rule" which removed the 7 pm to 8 pm weekday evening hour from network control after it was asserted by independent producers that they would be able to create a whole new range of "family style" viewing programs and locally and regionally produced programs with special relevance if only that hour could be wrested from the all-powerful networks.

Well, the FCC bought the argument and what has generally replaced the network offerings are game shows rather than the "quality" offerings that were advanced as the premise for the access rule. A more popularly elected FCC might have viewed the issue differently, monitored the after-effects of the rule more closely, or revoked or modified the rule in light of experience. The argument for or against the presence of children's programming on television is another example of an issue on which the current FCC has waffled. These are examples of programming areas which, in broad-stroke fashion, the FCC can influence.

Of course, a popularly elected FCC is a political impossibility. The regulated industries would spend a fortune on lobbying costs to prevent it. And the FCC has political significance for the executive branch which would be hard to give away. The commissioner posts are political plums which can be awarded to supporters and more than one president has used the FCC to send messages to the broadcasting industry when news coverage was viewed as hostile to a president. Even Congress would be loathe to give up its opportunity to exert influence under the present confirmation process of commissioners.

Still and all, it is fun to wonder just what our broadcast media, and our nation, might be like if the control over the FCC was vested directly in the electorate.

— Ronald Kramer, Director of Broadcast Activities

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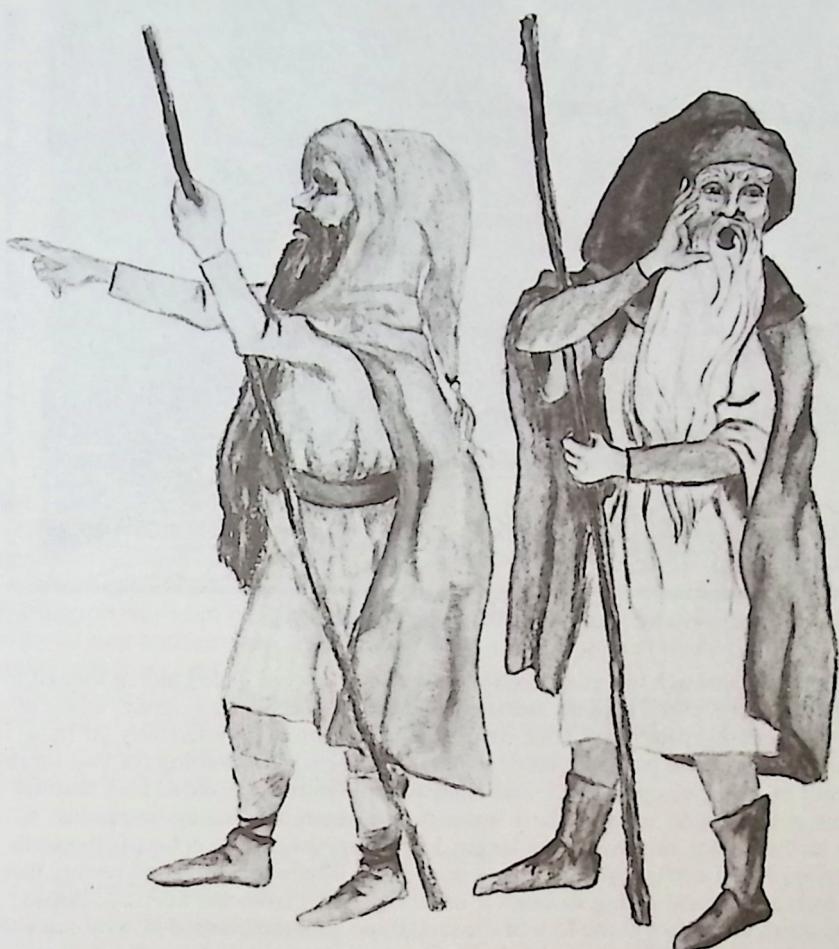
From the Siskiyou Mountains to Middle Earth And Back Again

by Thomas Doty

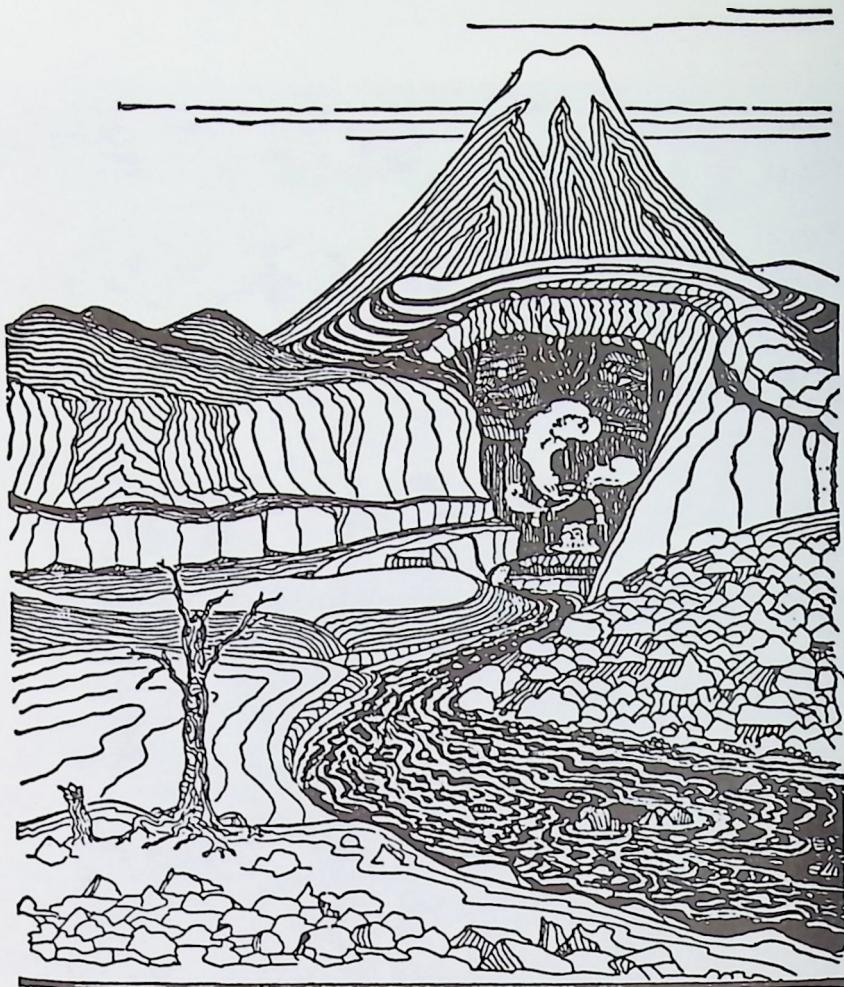
Later this month, Actors' Workshop of Ashland will stage an adaptation of J.R.R. Tolkien's classic novel, *The Hobbit*. The production is directed by Alison Grant and produced by Michael O'Rourke.

In brief, the story runs thus: Bilbo Baggins, a furry-footed hobbit, joins the wizard Gandalf and an assortment of dwarves who travel through the vivid landscapes of Middle Earth, having exciting — often intense — adventures along the way. They journey to the Lonely Mountain to regain their ancestral kingdom and its treasure from a foul-breathed dragon named Smaug. Their quest is successful, for the most part, and Bilbo returns home a changed hobbit.

Tolkien's sub-title for his novel is *There and Back Again*. By indicating his story is a journey, Tolkien taps into a universal structure that has been used successfully in myths since before anyone can remember. Even though this journey is through imaginary Middle Earth, Tolkien has created such a universal landscape that chunks of it are recognizable anywhere in the world, including southern Oregon and northern California, in the shadow of the Siskiyou Mountains. Thus Bilbo's journey is not only a journey through the fantastic countryside of Middle Earth, but also a very real journey through landscapes familiar to anyone who has walked the mountain trails or listened to the local Native myths. And like a good storyteller, Tolkien takes responsibility for his readers. *Back Again* assures us, that while we accompany Bilbo and the dwarves through the dark tunnels under the Misty Mountains battling goblins, or into the grey-lit forest of Mirkwood to be captured and wrapped like a sack lunch by giant spiders, or later to battle with wolves and men in the shadow of the Lonely Mountain, that we will come out of it in one piece, quite healthy, and like Bilbo, somehow changed.



Jane Clugston's design for Costumes for the dwarves

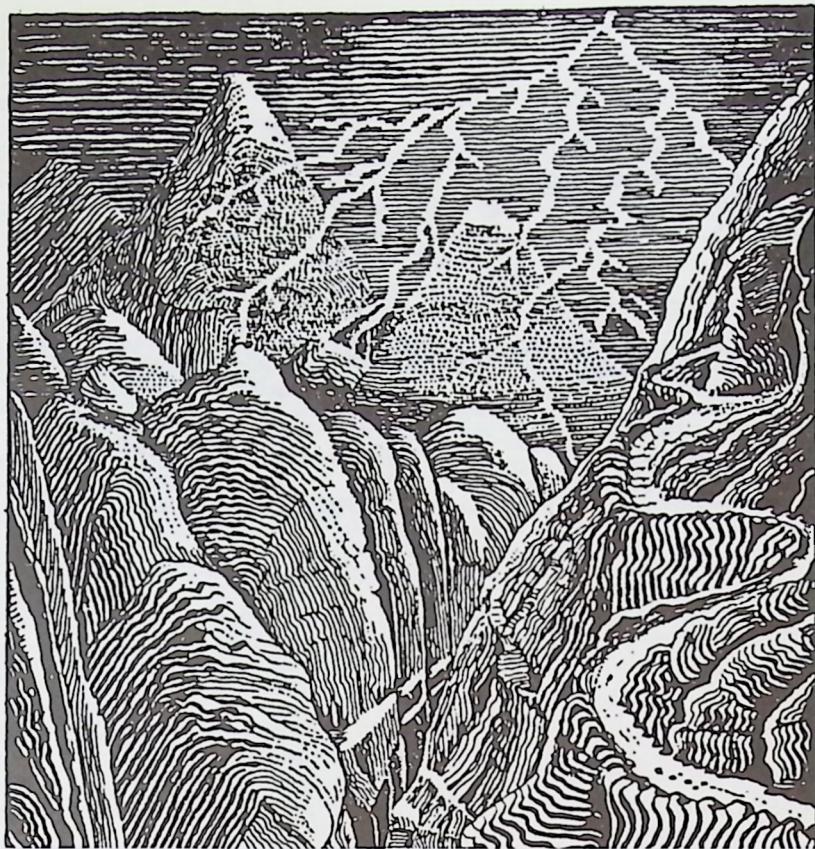


. The Front Gate .

As I wriggled through the small opening of a lava tube near Tule Lake, it looked to be a shallow cave. But Tolkien's warning surrounded me like darkness: "That, of course, is the dangerous part about caves: you don't know how far they go back, sometimes, or where a passage behind may lead to, or what is waiting for you inside."

Farther in, the cave opened up. The walls were splashes of colored lava and the floor was smooth sand, except where water dripped from the ceiling into pools. As I went farther down, the cave grew larger. I heard my breathing echo off the walls and ceiling. A half a mile, I passed a sand dune some fifteen feet high and twenty feet thick, formed by sand sifting through a maze of cracks from the surface. Water dripped into a large pool at the foot of the sand dune, and the colored lava on the walls were weird monsters. The air smelled old. Roots of plants hung from the ceiling. The reflection of my flashlight in the pool was a gleaming eye coming out of the darkness, a darkness that stretched down and down. Feeling uneasy, I turned and started back. Then it happened.

There was a low rumbling, like something waking up beyond the darkness. Then the rumbling grew to a roar, echoing and echoing. The cave shook. I looked around



The Mountain-path

From the book *The Hobbit* by J.R.R. Tolkien, published by Houghton Mifflin, Boston. © 1966 by J.R.R. Tolkien. Reprinted by permission.

me expecting to see boulders crash from the ceiling or the pool sucked down cracks or the sand dune split. But there was only sound. I moved quick as I could up the cave and out the small entrance.

Standing under the sun, I looked to the south and my eye caught the caboose of a Burlington Northern freight train. The tracks crossed over the cave. But down below, none of that had mattered. Waking up from a dream doesn't make the experience of the dream less real.

In Middle Earth, that cave was under the Misty Mountains, home of foul-smelling goblins and Gollum, a slimy creature with telescopic eyes that gleamed from his island in the middle of an underground lake. The roaring of the overhead train was the battle-clash of goblins attacking the dwarves and the hobbit:

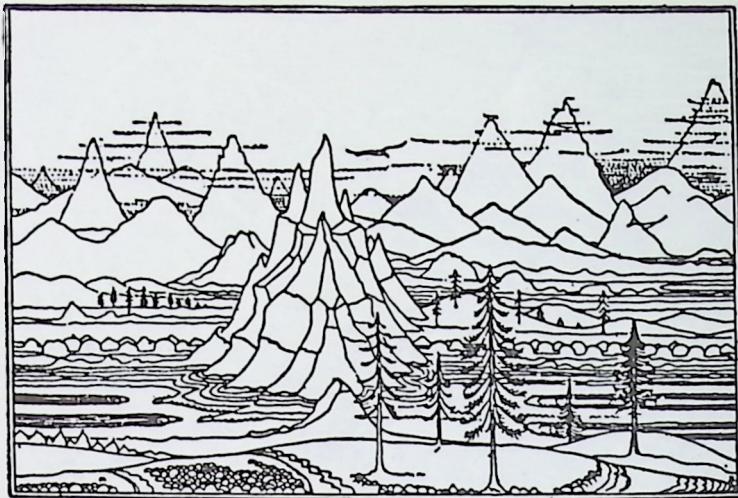
Crash, crash! Crush, smash!

Hammer and tongs! Knocker and gongs!

Pound, pound, far underground!

Ho, ho! my lad!

I'll go back to that cave soon. But before I do, I'll be sure to get the train schedule first, not to avoid the train, but to make sure another goes over while I'm below. After all, I do like adventures, and this one, like *The Hobbit*, takes me *There and Back Again* quite safely, but with plenty of excitement. Next time, I'll go farther down the cave. Re-reading a good book takes you into the deeper levels.



The Misty Mountains looking West from the
Eyre towards Gobla Gate

From the book *The Hobbit* by J.R.R. Tolkien, published by Houghton Mifflin, Boston. © 1966 by J.R.R. Tolkien. Reprinted by permission.

Most Native American people of the region call bears their relatives. They are so human-like that were you to put a skinned bear and a skinned human side by side you would be hard put to tell the difference. For this reason, Natives seldom kill bears. That would be murdering your relations.

This idea is brought into full force in Tolkien's character of Beorn. Beorn is, as Gandalf explained to Bilbo, "a skin-changer. Sometimes he is a huge black bear, sometimes he is a great black-haired man with huge arms and a great beard. Some say he is a bear descended from the great and ancient bears of the mountains. Others say he is a man descended from the first men."

Beorn lives on the edge of Mirkwood. Bilbo and his companions have the first good night's sleep they have had in many a night in Beorn's hall. Next morning, Gandalf described to Bilbo what happened during the night, while they were snoring in their dreams: "I have been picking out bear-tracks. There must have been a regular bears' meeting outside here last night. I soon saw that Beorn could not have made them all. I should say there were little bears, large bears, ordinary bears and gigantic bears, all dancing outside from dark to nearly dawn."

In the Siskiyou Mountains is a place the bears live. Climbing a steep trail one morning, I came to a gap on the ridge. Like Tolkien's Mirkwood, the forest in this gap was so thick only dim light filtered through trees to the ground. Walking into the forest, the first thing that struck me was the smell. The place smelled like bears. I saw where the duff of dead branches and soil had been pushed up from below into shelters, much like mushrooms push the earth up before bursting through.

Were the residents of this forest humans who had become bears, or bears who had become humans? Skin is the only sure-fire way to tell, but skins are easily changed. I called out, "Auntie? Uncle? Are you home?" but got no reply. Perhaps this was their nighttime place, a good place to dance the night away, then to sleep the long hours of the day in their dark, mushroomed shelters. That thought made me nervous. I listened for snoring, but all I heard was my own breathing. Or was it? As I walked away, I reluctantly promised myself to come back here at night, back to these woods that would look the same under moonlight or sunlight, and watch the bears dance ancient human dances. But that's another journey, another adventure. There are times when going home seems the best thing to do. As Bilbo remarked near the end of his adventure: "I wish now only to be in my own arm-chair!"

In Middle Earth, the Lonely Mountain was hollowed by the hands of dwarves. In northern California, Native Americans have myths about Mount Shasta and the little people who live inside. And those myths have been perpetuated into modern times with a twist: the Lemurians, those ancient survivors of the Lost Continent of Lemure, are said to make their home inside Mount Shasta, though because of their restrictions on extra-racial marriages, they are nearly extinct.

I have yet to have an adventure inside a hollow mountain, but I'm willing. I'm listed in the Ashland telephone directory. My own restrictions are these: I'm not interested in that missile-launching hollow mountain in Colorado brimmed to the peak with dragons that make Smaug seem an earth worm. Nor am I interested in the Mormon computer center inside a mountain in Utah. I prefer local adventures.

Later this month, Actor's Workshop will make *The Hobbit* a local adventure by bringing Middle Earth to Ashland. With the theme of Bilbo's journey a priority, the production will blend puppetry, storytelling, music and dance — all elements of myth and story theatre.

Because director Alison Grant and producer Michael O'Rourke have insisted on these priorities, this production, even before it opens, is miles beyond the shallow, cutesy movie version of *The Hobbit* that did little more than provide an overpriced babysitting service.

According to Grant and O'Rourke, it is the aim of Actor's Workshop to provide their audience with a family experience textured with meaning and depth, no matter what your age. Like a good myth, the production will work on many levels of truth, and be highly entertaining as well.

So don't miss the Actors' Workshop production. They'll take you on a journey through Middle Earth, and keeping with Tolkien's promise, they'll bring you *Back Again* to your own doorstep, in the shadow of the Siskiyou Mountains. But I warn you, you may not end up the same person as when you started, and your own journeying through fantastic landscapes may not end with your return from Middle Earth. If you take time to look around you, you'll find doors to adventures are never closed, and journeys often start from your own front porch.

Thomas Doty, storyteller, poet, and freelance writer, travels throughout the KSOR region and back again to his home in Ashland.

Actor's Workshop Presents J.R.R. Tolkien's THE HOBBIT Adapted by Patricia Gray

at Dorothy Stoltz Center Stage
Southern Oregon State College Theatre Arts Center

December 22, 23, 24
4:00 pm and 7:30 pm

January 2
7:30 pm

December 26 - 7:30 pm

Tickets available at:

Tree House Books, Ashland and The Blue Dragon Bookstore, Ashland
For information or reservations, call: Actors' Workshop at (503) 482-9659

On Stage At The Bay

by Jo Ann Briggs

What could a pig and truffles (the chocolate variety) have in common with superb music? Oregon coast residents would rapidly deduce the obvious answer: MEA. The pig, thanks to an anonymous donor, was recently auctioned at the MEA's Treasures, Trivia and Trash sale as a fund-raiser. The truffles, with gourmet coffee and tea, contribute to the conviviality of MEA's concerts.

Perhaps better known for its Oregon Coast Music Festival (now approaching its ninth year,) the MEA or Music Enrichment Association has ambitiously broadened its efforts to provide a variety of cultural and educational offerings to the greater Coos Bay/North Bend area.



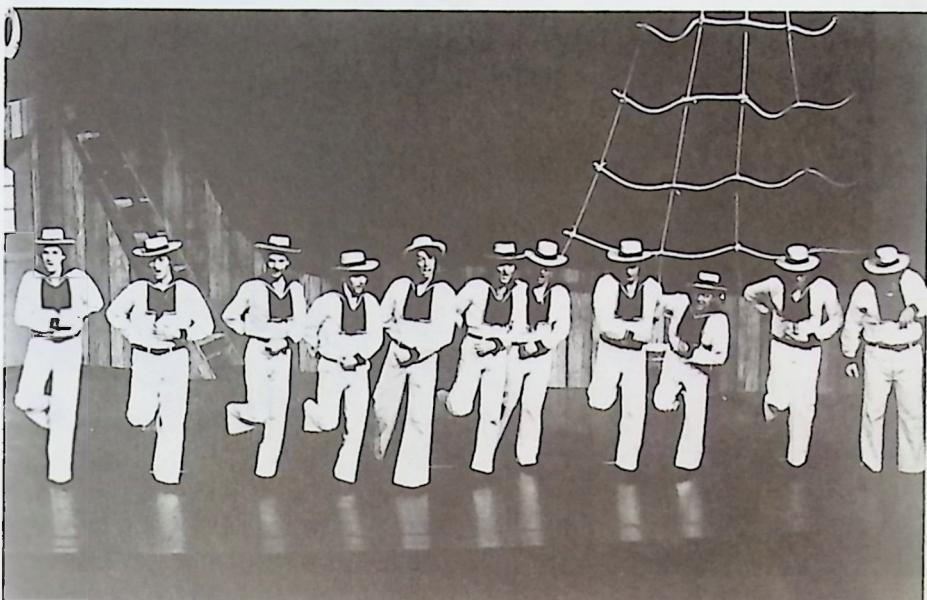
*The Eugene Ballet company performs
The Nutcracker*

The Music Enrichment Association originally came to life at the first Haydn Festival in 1979. Now, nine years later, with a significant increase in financial and community support, the MEA will sponsor a total of eleven events ranging from chamber music, folk, jazz, mime, ballet and Spanish dance to Gilbert and Sullivan. With this number and variety of performances, the MEA becomes the presentor of probably the largest year-round program of events on the Oregon Coast.

The popular Concerts by the Lake began the year-long program. This series of three concerts focuses on the Coos Chamber Orchestra, one of our area's leading performing groups, highlighted by a unique combination of a guest artist or artists, performing in a jazz, ethnic, or folk idiom. These guests are brought in from throughout Oregon and often from as far as Seattle and San Francisco. Another unique facet of this series is its joint sponsorship between Southwestern Oregon Community College and another cultural institution in the community

classical and steel string guitars, and Nancy Rumbel, accomplished musician of English horn, oboe, double ocarina and chimes in a program designed to celebrate the holiday season. On January 24th, The Harmaniacs, an a capella swing quartet offer an innovative combination of intricate and precise vocal harmonies with slightly offbeat comedy. Both concerts in this series are especially appropriate for families.

The "On Stage" series will take place in Marshfield Auditorium but not in the usual manner of artist on stage and

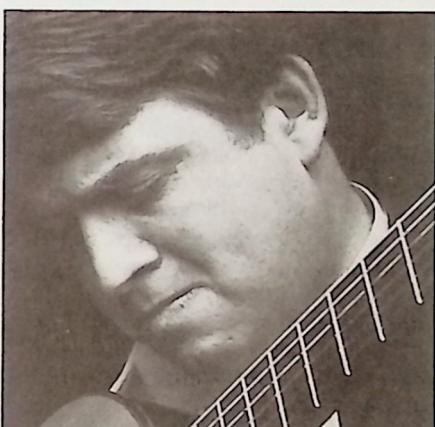


Opera A La Carte performs HMS Pinafore

(MEA). Guest artist for the November 1st concert was Tinh Majoney, guitar.

The season continues with Criona, a Celtic duo which will present traditional Irish, Scottish and English music on a variety of instruments, including tin whistle, bodhran, highland pipes, side drum, bones, vocals and guitar on February 21st, 1987. The Portis-Cathers Ensemble, an original jazz trio will blend a variety of ethnic and New Music influences at the May 16th concert.

A new series that will attempt to fill a much-needed gap in the Bay area, is the "Serendipity" series. Consisting of mostly folk music, the first concert on November 22nd presented Eric Tingstad, master of



Scott Kritzer, classical guitarist

audience in the traditional setting. Instead, both artist and audience will be seated on stage allowing for closer interaction while retaining an intimate, more formal atmosphere. Performers for these two events include Scott Kritzer, classical guitar on January 10th and Laura Klugherz, violin, with Jill Timmons, piano on February 7th. Scott recently debuted in New York's Carnegie Hall and Wigmore Hall in London, England. Both Laura and Jill are well known to concert-

year's production, complete with a sugarplum party beforehand, was an overwhelming success. The Nutcracker may become an annual holiday treat for children of all ages.

On February 2nd, Opera A La Carte of Los Angeles will perform a Gilbert and Sullivan gala concert version of six favorite works with a full company (60) of singers and orchestra. Opera A La Carte has been acclaimed for authentic style in its production, the outstanding caliber of



Criona

goers in this area. Both have soloed extensively but in this concert they will demonstrate their capabilities as chamber musicians. An added feature will be the collaboration with Gary McLaughlin (MEA Director and violinist) in a brilliant piece for two violins and piano by Maurice Moszkowski. Dr. Timmons is presently Artist-in-Residence at Linfield College and Dr. Klugherz is Assistant Professor of violin and viola at the University of Notre Dame.

Besides the three series already mentioned, four additional events featuring highly renowned artists will be presented. On December 22nd, the Eugene Ballet Company will dance the international Christmas classic, *The Nutcracker*. Last

its artists and for its high production standards.

Seattle Mime Theatre will appear March 12th with their dramatic abstraction that mixes mime, acting and improvisation. Their infectious humor and outstanding imagination has enthralled children and adults alike.

Morea Dance Theatre, our April 28th event, is a contemporary Spanish Dance Company presenting a program ranging from emotionally charged Flamenco, Flamenco guitar, castanet concertos, stylized classical court dances, story dramas and contemporary theatre works.

Following the May 16th concert, the curtain falls until the opening of the Oregon Coast Music Festival scheduled

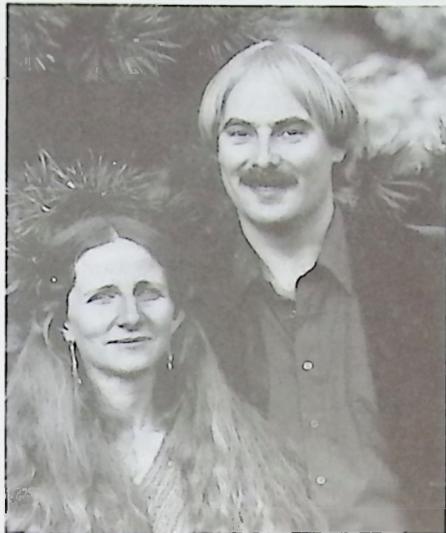
for mid-July.

This energetic and all-volunteer board of the MEA, under the guidance of its director, Gary McLaughlin, is determined to present quality musical performances and related activities year-round. Coastal residents, and others who wish to travel to our scenic shore, will find splendid views and quality entertainment throughout the year.

For more information or to obtain a brochure of events, write MEA, P.O. Box

663, Coos Bay, Oregon 97420. When calling for information long distance, dial 1-800-SO-COAST to reach the Bay Area Chamber of Commerce.

Jo Ann Briggs volunteers for MEA and the Coos Art Museum in the Bay Area.



Eric Tingstad and Nancy Rumbel



Coos Chamber Orchestra in performance

Music Enrichment Association Performance Schedule 1986 - 1987

CONCERTS BY THE LAKE

Feb. 21 - Criona, Celtic trio

**May 16 - Portis-Cathers Ensemble,
original music trio**

**8 PM - Empire Hall,
Southwestern Oregon Community Coll.**

"SERENDIPITY" SERIES

**Nov. 22 - Eric Tingstad, guitar and
Nancy Rumbel, oboe, ocarina,
chimes, etc.**

**Jan. 24 - The Harmaniacs, a cappella
comedy swing quartet**

8 PM - St. Monica's Church Hall

"ON STAGE" SERIES

Jan. 10 - Scott Kritzer, classical guitar

Feb. 7 - Laura Klugherz, violin and

Jill Timmons, piano

8 PM - Marshfield Auditorium

OPERA A LA CARTE

**Feb. 2 - A Gilbert and Sullivan
Gala Concert**

7:30 PM - Location to be announced

EUGENE BALLET COMPANY

Dec. 22 - The Nutcracker

7:30 PM - Marshfield Auditorium

SEATTLE MIME THEATRE

March 12

7:30 PM - Marshfield Auditorium

MORCA DANCE THEATRE

April 28

7:30 PM - Marshfield Auditorium

OREGON COAST MUSIC FESTIVAL

July 11 - 25 (tentative)

**For more information, call:
Gary McLaughlin at 756-0317 or
Jo Ann Briggs at 269-7412.**

REVIEW

Rolling Stone Jazz Record Guide

Edited by John Swenson
A Random House/
Rolling Stone Press Book

Review by Paul Morris

Many jazz books tantalize as much as they delight. Accounts of blowing sessions in New York clubs or rare discs unavailable for years have their value, but they don't always address the listener whose main source of jazz is the record store.

The Rolling Stone Jazz Record Guide (Random House, 1985, \$9.95) comes close to filling this need. Listing over 4000 LPs currently available in the U.S., it can save the collector dollars when making decisions at the store and provide hours of pleasurable browsing in front of the speakers at home.

Which of the many albums by Gene Ammons or Sonny Stitt is the best place to start? Is that Mingus record in the Fred Meyer cutout bin any good? This book supplies an opinion in a convenient format, with ratings from one to five stars. In the often-confusing welter of reissues and re-reissues in which jazz recordings appear, a guide like this can steer the novice toward the recognized classics. For the experienced collector it offers evaluations and descriptions of a wide range of music. You can agree or argue with the ratings; in either case they make lively reading.

Jazz from Joe Oliver to Pat Metheny is covered by 16 contributors. Editor John Swenson is credited with entries from several periods, and his judgments are sound and clearly expressed. Bob Blumenthal takes responsibility for the bulk of the classic jazz entries. Among the other critics are Steve Futterman, Mikal Gilmore and Stephen Holden.

The book's 219 pages give thorough treatment to '50s mainstream and later avant garde artists. I am finding the information on such prolific but inconsistent musicians as Jackie McLean,

Freddie Hubbard, Wes Montgomery and Joe Henderson particularly helpful. I admire the writers who have forged through the considerable discographies of Sun Ra, Roscoe Mitchell and Andrew Cyrille in search of the most lasting recordings. This is the kind of practical criticism that gives value where it really counts — in the wallet.

Whether the style is New Orleans, swing, bop, or free, the writing is knowledgeable and the ratings reliable. The selection of musicians to be included, however, is weighted toward the contemporary, commercial side of jazz. The products of fusion and pop musicians like Michael Franks, Bob James, David Sanborn, Tom Scott and even Herb Alpert are given space that presumably was limited, while numerous masters, mostly from earlier years, are omitted.

The most serious omissions are Red Allen, Mildred Bailey, Jimmie Lunceford, Jack Teagarden and Teddy Wilson. And where are Buck Clayton, Bill Coleman, Bud Freeman, Bobby Hackett, John Kirby, Andy Kirk, Red Norvo and Pee Wee Russell?

Musicians from a later generation who are not rated include Milt Jackson, James Moody, Buddy Tate, Clark Terry, Mal Waldron and Dinah Washington. This in a book that found room for such obscure names as Hagood Hardy, Baird Hersey, Cliff Sarde and Karin Krog! The book also is weak on contemporary big band jazz: no Thad Jones, Mel Lewis or Rob McConnell.

Skewed as the overall selection may be, the critical essays on those classic artists who are included are comprehensive and judicious. Blumenthal's Ellington entry lists 75 albums; Swenson rates 41 Basie records. The inclusive entries on Parker, Gillespie, Miles Davis and Bill Evans are admirable and a welcome aid to the budget-minded collector.

It's unfortunate that, as the records rated in this book are inevitably allowed to go out of print, the book will become less useful. Get the book while it is still in print.

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listeners guild

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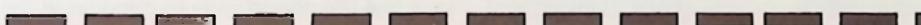
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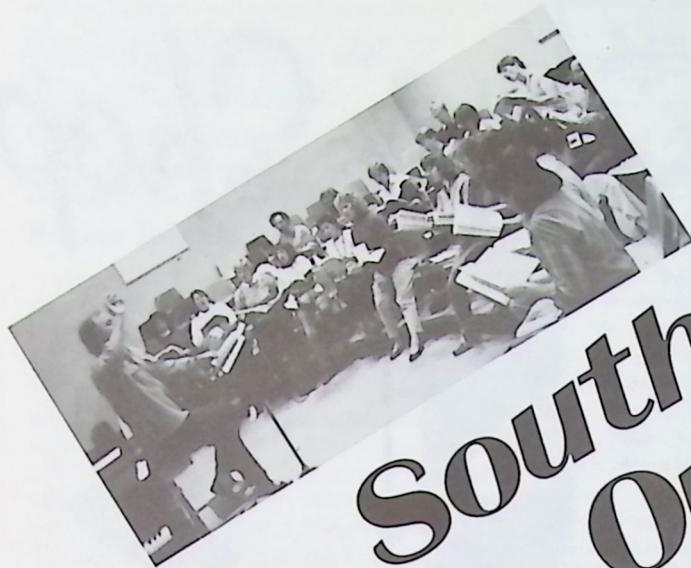
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Southern Oregon Rep.

by Laura Young

If you enjoy the full, rich sounds of well-trained voices blending together in chorus, then the December 13 concert of the newly-formed Southern Oregon Repertory Singers should provide an evening of bliss. At 8 pm in the Music Recital Hall at Southern Oregon State College, you will be able to hear twenty-eight carefully selected and auditioned singers take on some challenging choral literature.

"We wanted to provide dynamic choral music," says Brian Tingle, co-founder of the group. He and Ellison Glattly, of the SOSC Music Department, have formed the Repertory Singers in search of "that wonderful sound," as Glattly puts it, "that a good chorus achieves."

"What we have is a chorus of soloists, but without soloist egos getting in the way of blend. When you have this many big voices," says Glattly, "you just want to let them sing. But we also are very good at the quiet, delicate pieces as well."

The December 13 concert will include Bach's *Christmas Cantata*, No. 142, and selections from the Christmas portion of Handel's *Messiah*. A portion of the concert which excites both Tingle and

Glattly are the eleven or twelve carols arranged for the Dale Warland Singers of Minneapolis. These carols, some well-known and some less famous, are delightful vehicles for showing off the group's vibrant sound and vocal skills.

"Everyone's going to *love* them," beams Glattly. The Carols include *Hark! The Herald Angels Sing*, *God Rest You Merry, Gentlemen*, *What Child is This?*, *The First Noel*, *Tomorrow Shall Be My Dancing Day*, and *Christmas Lullaby*.

Originally from Boulder, Colorado, Ellison Glattly came to SOSC three years ago to teach vocal music and to direct the college chorus. He has involved himself in many area projects including Rogue Opera and the Rogue Valley Symphony. But this chorus really inspires him. "It has great potential. We might even be able to tour a bit with this group." He says that a good chorus can soar. "And this one soars," he says as he waves his arms upward. He would like to create a sound similar to that of the Roger Wagner Chorale, and with the depth and ability of this group of singers, he is sure he can achieve it.

Brian Tingle, who was trained in choral music and education at SOSC, has not had the opportunity to conduct in the

Repertory Singers in Concert for KSOR

last several years. He and Glattly share conducting duties with the Repertory Singers, and he is delighted to be able to exercise his skills at last. While Glattly does most of the conducting, Tingle jumps in now and then and has the time of his life.

Tingle also sings in the bass section along with John Bradley, Jim Branvold, Ken Frame, Greg Goode, Christopher Stoney, Jim Walley, and Aaron Weller. Sopranos include Joanna Branvold, Peggy Frazier, Joelle Graves, Sue Hamilton, Priscilla Hunter, Debbie Tingle, Alice Turner; with tenors Coby Foster, Roger Graves, Ed Houck, Rob Lowry, Al Robins, Scott Taylor, Everett Winter; and altos Virginia Baron, Irene Bowers, Suzanne Cusick, Jacqueline Dougherty, Kathleen Dougherty, Karen Hedberg, and Renée Merrigan.

In the December 13 benefit concert for KSOR, the chorus will be accompanied by Michael Grossman, piano; Joe Thompson, guitar; Nancy Reinert, organ; and Sherril Kannasto, flute.

Future concert plans include Mozart's *Coronation Mass* with the Rogue Valley Symphony on January 29, 31, and February 1. Also in the Spring, the Repertory Singers will perform the *Lord*

Nelson Mass by Haydn.

This group of singers brings yet another dimension to the rich musical environment already flourishing in the Rogue Valley.

Laura Young is a professor of English at Southern Oregon State College.

Southern Oregon Repertory Singers in a Benefit Concert for KSOR

8 PM
Saturday
December 13

SOSC Music Recital Hall

Tickets:
\$4 General
\$3 for Seniors,
Students and
KSOR Listeners Guild Members

Available at:
KSOR Studios,
Bloomsbury Books, Ashland
On The Wall Gallery, Medford
Progressive Audio, Grants Pass

Clayfolk



Sue Lily



Phil Fishwick

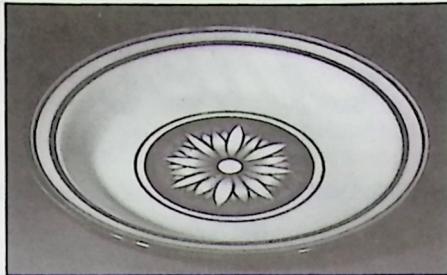
Clayfolk. What an appropos name for a group of Southern Oregon potters who make part or all of their living with clay. The pots made by the clayfolk are mostly functional stoneware, designed for everyday use, but "everyday" for this group of potters takes on a very special meaning as their designs reflect the beauty of the area in which they live.

The character of the Southern Oregon region inspires their decorations as well as their designs. Jackie Bondurant presses every available type of leaf and flower into her iron-stained trivets and holders. Sue Lily brushes flowers, landscapes and animals onto dishes and kitchenware. Marion Telerski decorates with wood ash and Dave Cornell uses ash from Mt. Mazama. Larry and Nancy Mason often make animal motifs. John Conner, JoAnn Eggers and Roy Ewing use the colors that compose the region's stunning

Clayfolk Ninth Annual Sale

**Thursday, December 4, 6-9 pm
Opening Reception**

**Friday and Saturday
December 5 & 6, 10 am-9 pm
Sunday, December 7, 12-4 pm
SALE**



Lary & Nancy Mason



Marion Telerski

views in their functional pieces. Sandy Withem builds bird homes with textured clay. Micheline Burchard translates her enjoyment of the area into teapots and vases with a spirit quality. Louisa Howerton is known for her pine cone carving, and Cheryl Leair has been weaving into her clay. Rosemary Villani makes sheep, and Phil Fishwick's brush-work captures salmon and flowers on beautifully crafted thrown pots.

Most of their pots are sold to non-Oregonians at craft fairs, in galleries and wholesale. That doesn't mean that Oregonians don't support potters, according to Sue Lily. "There are simply more Oregon potters making pots than Oregonians can possibly purchase," she says.

People of this region have an opportunity to choose from the best of Clayfolk's work each year, however, as members of the group gather to present their pieces in an annual sale. This year, the Ninth Annual Clayfolk Sale will be held Thursday, December 4th through Sunday, December 7th at Cobblestone Village in Medford. Cobblestone Village at 1253 North Riverside Drive, near the Rogue Valley Mall, is a new location for the Clayfolk sale, and they plan to make it exciting.

Clayfolk always begins the four-day sale with a rather unique feature — and maybe this reflects the area as well. They begin the event with a party! And this year is no exception. A champagne reception on Thursday night, December 4, from 6 pm to 9 pm is open to the public. The potters will all be there talking about their new work and they will even share glaze recipes during the evening's party.

Friday and Saturday, hours are from 10 am until 9 pm, while Sunday is open Noon to 4 pm. Refreshments will be available through the entire weekend.

The Clayfolk sale is the group's only opportunity during their busy production year to gather and share (as they put it), a decent variety of work with each other and the public at one time.

"It's great fun for us," says Sue. Clayfolk also shares their production techniques with the public during this annual get-together. Along with the pots themselves are large displays explaining different aspects of ceramics. This year, if all goes well, modern technology will be coupled with the ages-old technology of ceramics: they will use video tapes to demonstrate some of their techniques.

"If you learn something at the Clayfolk sale," explains Sue, "then we've achieved one extra goal of sharing our knowledge as well as our pots."

Sharing their knowledge is not just a once-a-year thing for this group of potters. Several Clayfolk members have participated in the Artist-in-the-Schools Program, and the organization has offered many workshops over the years.

To these clayfolk, their means of livelihood is not just a job. It's a thrill to take the "mud" from under their feet, and form a vessel of beauty that can be used and enjoyed until it is broken — possibly surviving centuries. There is even a piece in the Williams Time Capsule!

The Clayfolk invitation is clear. Come to the sale. Enjoy the pots and the posters. Watch the video. Play with the potters. Learn from them or take a pottery class. Have refreshments. Enjoy the holidays!

Hansel & Gretel

A Fairy Tale Opera

by Joan Hochman

Tis soon the season for jollity and merriment, for decking the halls, and visions of sugar plums, and, for one of the most magical and engaging operas written for "children of all ages," Hansel and Gretel.

Although the opera is not in any way about Christmas, it has long been presented as a Christmas offering throughout the world, and the Rogue Opera, in association with SOSC, has chosen the holiday season to exhibit their interpretation of this famous classic. The production will be performed in its English translation at the SOSC Music Recital Hall on December 15th through 18th, as matinees for school children, and at 8:00 PM on Friday, December 19th for the Rogue Valley community.

Written in 1893 by Engelbert Humperdinck, the opera has since endured in the regular operatic repertory of companies on several continents and has travelled from its original home in Germany, to such far-flung places as Egypt, Japan and South America.

Some say the term "fairy tale" is a misnomer since few of the stories actually deal with fairies. *Hansel and Gretel*, with its label as a fairy story opera, owns at least one legitimate fairy to its credit (The Dew Fairy). It also contains a Sandman, which, if one is feeling charitable, can at least be counted as one-half a fey creature, and boasts of fourteen angels, as well.

Ever since primeval man sat around the fire in some dank cave, swapping dinosaur stories about the one that got away, thereby establishing an oral tradition (as well as a predilection for fantasy /fact) children have been beseeching their parents most notably at bedtime — to "tell me a story." If we leapfrog our way through a history of myths, legends and fables, we arrive at the resting place of fairy tales. The Germans call them Marchen, a catch-all term, which includes tales of all types from nursery tales to old wives tales. In Western cultures, a long-time favorite Marchen, is *Hansel and Gretel*, most widely known through its accounting in Grimm's Fairy Tales. But the story is also contained in the folklore of other cultures and on other continents, appearing in the ancient lores of Persia, India, Japan and African tribes. Some scholars even believe its origins are to be found deep in antiquity.

The words of the opera *Hansel and Gretel*, are by Adelheid Witte, who was Humperdinck's sister, and varies in large measure from the Marchen recorded by the Brothers Grimm. It is in essence, much less Grimm-er.

In the Brothers Grimm version, a poor woodcutter is wondering how to provide for his two children during a famine, when his wife suggests taking them out to the forest, giving them one piece of bread each, and leaving them there (thus, forever effectively barring her from earning the title of "Mother of the Year.") The good woodcutter, who could have profited by a course in assertiveness training, at first does not agree to this heartless plan, but his wife maintains that it is either that, or death by starvation. In the end, the poor father reluctantly agrees. Also, in the original Grimm story, it is Hansel who does most of the thinking and acting for the two children.

In the version by Humperdinck's sister, however, the brains of the siblings seems to have been deposited with Gretel, and the mother, Gertrude, is made more sympathetic, albeit, something of a nag. She becomes more of an unhappy housewife at her wit's end in trying to feed her family when there is no food in the house — actually a good soul at heart. The woodcutter, Peter, becomes a broom maker, poor, but honest and down on his luck. He is a bit of a tippler, but not to the extent of forgetting his obligations to his poverty-stricken family. Additionally, the wicked witch of the forest

tempers her cannibalistic tendencies, trading them in for a sweet tooth par excellence, having her appetite gravitate more toward life-size gingerbread cookies. Indeed, it is questionable whether she ever does eat these supposedly dainty morsels, since in the final act, they all revive into real non-gingerbread boys and girls at the witch's demise.

The opera, which has stood the test of time in delighting audiences everywhere, was almost a casualty of opera world politics. In 1893, when Humperdinck had submitted it to an opera contest, it was judged by a jury of experts to be "unsuitable for performance." They chose instead to divide the prize to two operas, apparently so forgettable, that no one has made mention of them since.

On the way to becoming a rousing triumph, a myriad of obstacles were overcome. Invited to submit an orchestral version for a music festival, the score arrived too late for performance. However, the conductor was so impressed with the work, that he scheduled the entire opera for a world premiere in December of 1893. Unfortunately, influenza put Gretel out of commission, and the event had to be postponed. A second production, with Richard Strauss was scheduled (Strauss, incidentally felt it was a "masterwork of the first quality"); however, it was hampered by a niggardly management who refused to allocate sufficient funds for production, wanting instead that things be done "without any special sacrifices." The flu struck again, as well. This time eight members of the orchestra; and the singer who was to sing Hansel sprained her ankle. The part of Hansel was then sung by the singer scheduled to sing Gretel, and Gretel was sung by a young, inexperienced beginner. As a final blow, the first performance had to be given without the overture, as the music was still at the copyist. It would appear that *Hansel and Gretel* was the "Rocky" of the opera world, often down for the count but never out, and victorious at the end.

The opera, as all great works, functions on several levels. While always tuneful to the uninitiated and casual hearer, musicologists wax rhapsodic when speaking of Humperdinck's skilled technique, especially of counterpoint and his clever combination of different melodies. It is a story of children, for adults and children alike, and anyone who has ever spent hours "testing" the children's Christmas gifts to see if they work correctly, will easily enter into the joyous spirit of the occasion. Humperdinck is considered by many to be a "one-work composer"; but what a glorious legacy to leave to opera audiences.

For the Rogue Opera production of this work, Ellison Glattly is acting in the dual role of producer/conductor. Glattly has amassed an impressive list of credits since coming to the Rogue Valley as the newest member of the SOSC Music Faculty, appearing in such diverse leading roles as *Don Giovanni* in the Mozart opera, and Emile de Beeque in the musical *South Pacific*. He has recently performed with the Rogue Valley Symphony and with the Rogue Valley Chorale. In addition to his duties as an Assistant Professor of Music, Mr. Glattly is the conductor of the SOSC Concert Choir, director of the SOSC Opera Theatre, and director of the recently-formed Southern Oregon Repertory Singers.

Martin Prelle-Tworek, a professional dancer, director and actor, will undertake the duties of choreographer/director for the production. He considers this a very stimulating assignment, since the staging presents a special challenge with regard to set design and the magic requirements of the production. He intends using a broad range of techniques to solve some of these challenges, including some unique methods used by the Japanese Kabuki Theatre.

As the saying goes: try it, you'll like it!

**The Rogue Opera presents
Hansel and Gretel
8 pm, Friday, December 19**

**SOSC Music Recital Hall
Ticket information: 482-6400**
Joan Hochman is a volunteer for KSOR



Stan Kenton: *A First-Hand View*

by Dave Dexter, Jr.

He was a dynamic man, blessed from birth with ambition and an unswerving desire to succeed in popular music.

Stanley Kenton came out of the fertile wheatfields of Kansas, then developed his skill as a pianist, arranger, and composer in southern California during the 1920s. More than most musicians, he endured years of frustration. His story is recounted during National Public Radio's special program, *Stan Kenton: A Life in Sound*, airing on many NPR member stations in December. [KSOR on December 15 at 10 pm.]

His was the last of the "big bands" to win national and international popularity. By the mid-1950s, rock 'n roll had pushed virtually all of those groups into obscurity, yet Kenton and his sometimes controversial music flourished well into the late '70s, almost until his death on August 25, 1979, at his residence in Los Angeles.

Most of us first became aware of Stan's talents in the 1937-38 "swing" era when he was holding down the piano chair with Gus Arnheim's orchestra. Virtually forgotten today, Arnheim led a dance band which was immensely popular on the west coast — a band that recorded for the old Brunswick label and broadcast consistently on late-night radio programs coast to coast.

But being a keyboard sideman was not enough for Kenton. He craved his own band, one which would play his kind of music, free of restrictions ... a daring, innovative group ... an aggregation shaped and polished to perfection in the Kenton manner.

Big Stan (he was 6'4" tall) launched his own orchestra in June 1941 at the Rendezvous Ballroom in Balboa Beach, a short drive from Los Angeles. He had little money, but his musicians stayed with him, working at times for less than union scale.

Kenton exuded enthusiasm, confidence, and a compelling, smiling personality. But equally impressive was his physical energy. In those early days at the Rendezvous he worked most of the night after the job on the bandstand, writing new arrangements. Early on, he had acquired Carlos Gastel as his personal manager. Gastel, who also managed Sonny Dunham's band, worked nearly as many hours as Kenton to elevate the Kenton "krew" to a parity with Glenn Miller and other topflight dance bands of the period.

In August of 1941, Gastel persuaded me to drive with him from the New York office of *Down Beat* magazine to California. "Dexter, the Kenton Band is the number one attraction," he had repeatedly told me. And when I watched Stan and his half-starved men at the Rendezvous, I had no dissenting opinion. The two-month-old aggregation was indeed destined for renown.

Stan, Carlos, and Dexter were to remain a closely-knit triumvirate until Kenton and Gastel died in the 1970s.

The band's first records for Decca did not attract profitable sales, but in 1943, having moved on from *Down Beat* to Capitol Records in Hollywood, I persuaded Johnny Mercer and Glenn E. Wallichs to sign the powerful Kenton group.

On the first Kenton session for Capital, I sat in the producer's booth overseeing the four titles Stan and I had chosen to record. We lucked out far beyond our expectations. "Eager Beaver" quickly became a national hit. It was, as I recall, backed by the Kenton theme tune, "Artistry in Rhythm," which also was a winner.

By mid-1944, Stan had become an immensely popular maestro. He toiled around the block to maintain his high ranking. There were a couple of periods when he temporarily disbanded his group because of mental and physical difficulties, but he doggedly persisted through the years, and was still planning to resume the arduous work of a bandleader when he died in 1979.

I look back in wonder at Stan and his many accomplishments. I think of the day in early 1942 when he borrowed \$800 from my own meager bank account of \$900 to meet his payroll. He repaid the debt a few weeks later. I think of his humor and his loud, explosive laughter. And when I criticized several of his solo boppish trumpeters, he would slap his long legs, laugh, and ask me if hiring Red Nichols or Muggsy Spanier would improve his biting, ever-screaming brass section.

Kenton had more than his share of critics. Yet he refused to deviate from the path he had chosen to traverse. He admitted he was a poor husband and father, but insisted that his music was more important to him than his family.

Stanley N. Kenton: A most unforgettable man. His music lives on.

Author Dave Dexter, Jr. is a former editor of Down Beat magazine, and for 25 years was a Capitol Records producer and archivist (he was the first employee of the company). He was a life-long friend and confidant of Stan Kenton.

PROGRAMS & SPECIALS AT A GLANCE

Winter Solstice begins several hours of Christmas Day specials with a concert of music featuring dulcimer virtuoso John McCutcheon, Metamora, and Trapezoid, hosted by dulcimer fan Bob Edwards at 8:30 am on December 25.

Christmas with the Folger Consort and The Western Wind Vocal Ensemble continues holiday celebrations with a concert of music for the season on December 25 at 10 am.

The Messiah features Canada's National Arts Center Orchestra in a new performance of Handel's oratorio on December 25 at Noon.

The King's Singers on the North Coast demonstrates the versatility of one of the most famous and talented vocal ensembles in the world at 3 pm on Christmas Day.

Christmas Music performed by St. Olaf Choir of Northfield, and baroque music from South Germany of Southwestern Germany and musicians of the prince of Mainz, and Cologne, complete special music programs with 7 and 8 pm.

A Christmas Carol, the classic of Christmas by Charles Dickens, Kent Acting Company of Ohio

A Celtic Celebration captures of the festive season in Scotland, Wales and Brittany with music, harps, pipes and voices of the December 21 at 8 pm.

The Cleveland Klezmorim feature joyous performances of Klezmer on this second night of Hannukah, Sunday, December 28, at 8 pm.

Sunday

6:00 Ante Meridian
9:30 St Paul Sunday Morning
11:00 Audiophile Audition
12:00 Chicago Symphony
2:00 Music from Washington
4:00 New Dimensions
5:00 All Things Considered
6:00 The Folk Show
9:00 Possible Musics including Music From Hearts of Space at 11 pm

Monday

5:00 Morning Edition
7:00 Ante Meridian
9:45 European Profiles
10:00 First Concert
12:00 KSOR News
12:00 KSOR News
2:00 Philadelphia Symphony
4:00 Northwest Week
4:30 Jefferson Daily
5:00 All Things Considered
5:00 All Things Considered
6:30 Siskiyou Music Hall
6:30 Siskiyou Music Hall
9:00 The Mind's Eye
9:30 We, The People
10:00 Ask Dr. Science
10:02 Post Meridian (Jazz)

Tuesday

5:00 Morning Edition
7:00 Ante Meridian
10:00 First Concert
12:00 KSOR News
2:00 Cleveland Orchestra
4:00 Horizons
4:30 Jefferson Daily
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 A Private Space
9:30 Adventures of Doc Savage
10:00 Ask Dr. Science
10:02 Post Meridian (Jazz)

Wednesday

5:00 Morning Edition
7:00 Ante Meridian
10:00 First Concert
12:00 KSOR News
2:00 Tonight's Carnival
3:00 A New Day
4:00 Fresh Air
4:30 Jefferson Daily
5:00 All Things Considered
6:30 Siskiyou Music Hall
7:00 Music
9:00 Vintana
9:30 What's New
10:00 Ask Dr. Science
10:02 Sidra On Rhythms
11:00 Post Meridian (Jazz)

Season's Greetings

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Minnesota,
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the Christmas Day's
reials at 6:32 pm

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on December 25 at 9pm.
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A Stan Kenton Birthday Celebration celebrates the 75th anniversary of the birth of the late jazz great Stan Kenton with a three-hour special dedicated to Kenton's music with historic cuts from each of his main bands and Kenton's reflections about jazz, music and life, on Monday, December 15, at 10:02 pm.

A New Year's Eve Bash continues a tradition of ringing in the New Year with great jazz performances from around the country in the American Jazz Radio Festival's special on Wednesday, December 31, at 10 pm.

Stories from the Native Earth features the Rogue Valley's Thomas Doty with tales and myths of the original inhabitants of southern Oregon and northern California on Thursdays at 9:30 pm.

day	Thursday	Friday	Saturday
g Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
News	12:00 KSOR News	12:00 KSOR News	10:30 Micrologus
t at	2:00 Music From Europe	1:30 Eleanor Naylor Dana Music Series	11:00 Metropolitan Opera
Music Hall		3:30 Marian McPartland's Piano Jazz	2:00 Pittsburgh Symphony
To You	4:00 About Books And Writers	4:30 Jefferson Daily	4:00 Studs Terkel
Air		5:00 All Things Considered	5:00 All Things Considered
on	4:30 Jefferson Daily	6:30 Siskiyou Music Hall	6:00 A Prairie Home Companion
ngs	5:00 All Things Considered	9:00 Chautauqua!	8:00 A Mixed Bag
ered	6:30 Siskiyou Music Hall	9:30 Stories From The Native Earth	10:00 The Blues
Hall	9:00 Chautauqua!	8:00 New York Philharmonic	
Memory	9:30 Stories From The Native Earth	10:00 Ask Dr. Science	
Radio		10:02 American Jazz Radio Festival	
co!		12:00 Post Meridian (Jazz)	
Science	10:00 Ask Dr. Science		
cord	10:02 Jazz Album Preview		
Meridian	10:45 Post Meridian (Jazz)		

SUNDAY

*by date denotes composer's birthdate

6:00 am Ante Meridian

Your early morning companion with jazz and classical music, plus:

8:30 am Bioregional Report: A weekly report on environmental, economic, and resource issues, produced by the Siskiyou Regional Education Project. Funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Dec. 7 Christopher Hogwood conducts the Academy of Ancient Music, a group which leads the current interest in original instrument performance. Selections to be announced.

Dec. 14 This week features a second visit with the Academy of Ancient Music, conducted by Christopher Hogwood.

Dec. 21 The renowned San Francisco-based vocal group Chanticleer, which has performed at the Britt Festival, performs a program of music for the holiday season.

Dec. 28 The chamber group An Die Musik performs. Program to be announced.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music to acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Audio Magazine. Local broadcast made possible by Progressive Audio of Grants Pass and Medford.

Dec. 7 Duo Pianos. Works by Mozart, Grainger, Ravel and Albeniz are featured; and John Sunier talks with two editors of *Hi-Fi News and Record Review*.

Dec. 14 Indestructible Scarlatti. Music by Scarlatti as well as works based on music by Scarlatti. John Sunier talks with harpsichordist Igor Kipnis.

Dec. 21 Christmas Program. Selections of music for the season include the Mannheim Steamroller Christmas album, along with a host of new releases.

Dec. 28 Best of 1986 Picks. John Sunier plays some of his favorite audiophile releases of 1986, and interviews amplifier designer David Hafler.

12:00 n Chicago Symphony Orchestra

A 39-week series of concerts under the baton of Music Director Sir Georg Solti and numerous distinguished guest conductors. Produced by WFMT, Chicago.

Dec. 7 Lovers of Beethoven piano music won't want to miss this concert as James Levine is joined by pianist Alfred Brendel in performances of the Beethoven piano concerti Nos. 1, 2 and 3.

Dec. 14 Another all-Beethoven program, concluding the piano concerto cycle with James Levine and Alfred Brendel, soloist. This week, the fourth and fifth concert.

Dec. 21 The Symphony is conducted by Chicago Symphony Chorus founder Margaret Hillis. Works include Bach's Cantata No. 50; Parry's *Blest Pair of Sirens*; Gloria, by Francis Poulenc; and Honegger's Christmas Cantata.

Dec. 28 Erich Leinsdorf conducts an all-Bach program, including the Orchestral Suite No. 1, the Brandenburg Concerto No. 1, and several orchestrations of Bach works by Schoenberg and Webern. Maestro Leinsdorf performs the harpsichord continuo in the Suite and Brandenburg Concerto.

2:00 pm Music from Washington

A series of concerts from the Kennedy Center in Washington, D.C. Produced by National Public Radio.

Dec. 7 The Empire Brass Quintet performs music by a variety of composers, including Bach, Ravel and Bernstein.

Dec. 14 Pianist Seymour Lipkin performs works by Mozart, Brahms, Bartok and Ravel.

Dec. 21 Soprano Edith Mathis and pianist Samuel Sanders perform works by Schubert, Brahms, Schumann and Wolf.

Dec. 28 The Ensemble Atrium Musicae de Madrid performs European music of the 14th, 15th and 16th centuries, and contemporary compositions using ancient sources.

4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Dec. 7 Free Spirit with Lynn Andrews. Andrews' vision quest has taken her from the wilds of Manitoba to the jungles of the Yucatan

and the outback of Australia, as she attempts to bridge the gap between the primal mind and contemporary life.

Dec. 14 Your Body Speaks Its Dream with Arnold Mindell. Mindell, a Jungian analyst, explains his breakthrough approach to understanding how the body communicates. For many years, he has been exploring the meaning and purpose of bodily symptoms and physical conditions.

Dec. 21 Self-Mastery and Super Achievement with Charles Garfield. As a computer scientist for the Apollo 11 program, Garfield started to identify the qualities of the peak performer. Now, after 20 years of researching what has become a buzzword in business "peak performance," Garfield shares what he has observed, and how peak performance is available to anyone willing to learn the attributes.

Dec. 28 Right Living in Today's World with Lama Sogyal Rinpoche. The complexities of life may require simple and pragmatic approaches; and Sogyal Rinpoche, an incarnate Lama from Tibet, provides insights on transforming problems and living well.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.



Holiday Specials

8:00 pm December 21 A Celtic Celebration

Fiddlers, harps, pipes and voices capture the essence of the festive season in Scotland, Ireland, Wales and Brittany, the Celtic lands.

8:00 pm December 28 The Kleveland Klezmorim

On this second night of Hanukkah, KSOR presents this special program for the holiday, featuring joyous performances of Klezmer music.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music From The Hearts Of Space Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



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MONDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and Regional News with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am The Bioregional Report

A look at environmental, social, economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Dec. 1 LALO: Symphonie espagnole

Dec. 8 SPOHR: Septet in A Minor, Op. 147

Dec. 15 BRUCKNER: Te Deum

Dec. 22 GRAINGER: A Lincolnshire Posey

Dec. 29 STRAVINSKY: Concerto for Two Solo Pianos

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

A new 39-week season of concerts by this world-renowned orchestra. Produced by WFMT in Chicago.

Dec. 1 Charles Dutoit conducts *Elegy*, by Elliot Carter; excerpts from the ballet *Romeo and Juliet*, Op. 64, by Prokofiev; and Dvorak's Symphony No. 9 ("New World").

Dec. 8 Erich Leinsdorf conducts Shostakovich's orchestration of three pieces from *Kovanshchina*, by Mussorgsky; the Piano concerto No. 1 in E-flat, by Liszt, with soloist Alexander Toradze; the Piano Concerto No. 2 in A, by Liszt, with soloist Yefim Bronfman; and two excerpts from Smetana's *Ma Vlast: From Bohemia's Meadows and Woods*, and *The Moldau*.

Dec. 15 Riccardo Muti conducts the *Roman Carnival Overture*, Op. 9, by Berlioz; Mendelssohn's Symphony No. 4 ("Italian"); *Madrigali*, by Bernard Rands; and Elgar's Concert Overture, *In the South*, Op. 50.

Dec. 22 Dennis Russell Davies conducts his own arrangement of Dvorak's Five Bagatelles; Barber's Violin Concerto, with soloist Elmar Oliveira; and Prokofiev's Symphony No. 6 in E-flat Minor, Op. 111.

Dec. 29 Dennis Russell Davies conducts the orchestra, the Montreal Symphony Chorus, and soloists soprano Benita Valent, mezzo-soprano Janice Taylor, tenor Jerry Hadley, and bass John Cheek, in a performance of the Symphony No. 9 in D Minor, Op. 125 ("Choral") by Beethoven.

4:00 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blow Pipe, divisions of CSC, Inc.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff.

5:00 pm All Things Considered

Noah Adams hosts this award-winning news magazine.

Local funds by John G. Apostel, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Carlton Ward.

Dec. 1 PROKOFIEV: *Peter and the Wolf*

Dec. 8 ADAMS: *Harmonielehre*

Dec. 15 BIZET/SHCHEDRIN: *Carmen* Ballet

Dec. 22 DVORAK: Symphony No. 8

Dec. 29 BARTOK: Music for Strings, Percussion and Celeste

9:00 pm The Mind's Eye

A series of dramatizations of great literary works.

9:30 pm We, The People

A new series of radio dramas, produced by Himan Brown, which provides portraits of some of the men who created the U.S. Constitution.

Dec. 1 Not to be numbered among the Convention luminaries, James McHenry was nevertheless influential in creating the final form of the Constitution.

Dec. 8 Called the proudest and most imperious man in America, John Rutledge of South Carolina believed that the benefits of the Constitution should be confined to men of property — white men of property.

Dec. 15 This episode tells the story of Alexander Hamilton, a central figure in American history who was the only man to sign the Constitution as an individual, not as a state delegate.

Dec. 22 Chief Justice and Attorney General, respectively, of the State of New Jersey, David Brearly and William Patterson fought for the voting rights of small states.

Dec. 29 In the pursuit of happiness, Thomas Jefferson lived through great sorrow. This program examines the man behind the legend.

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

Local broadcast funded by The Gateways Program of Douglas Community Hospital of Roseburg.



10:02 pm December 15 A Stan Kenton Birthday Celebration

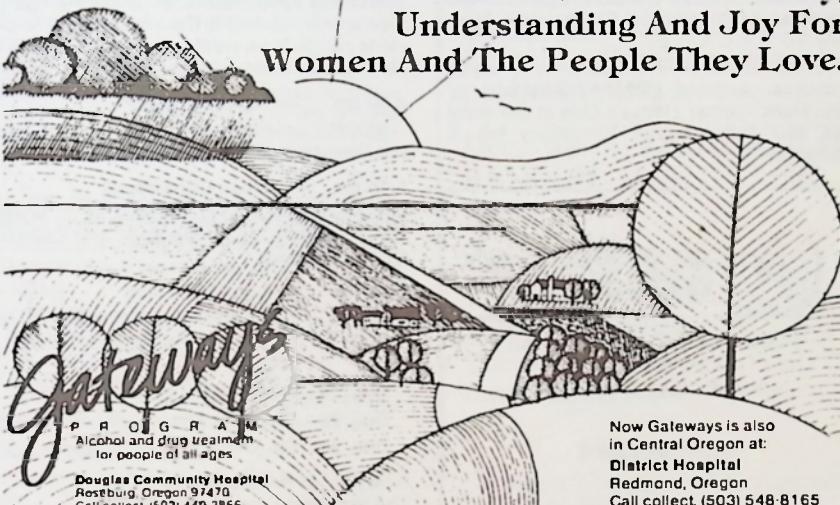
December 15th is the 75th birthday of the late jazz great Stan Kenton. NPR has produced a three-hour special dedicated to Kenton's music, containing historic cuts from each of his main bands, as well as his own reflections about jazz, music and life.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

Paths That Lead To Recovery, Understanding And Joy For Women And The People They Love.



T U E S D A Y

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Dec. 2 FRANCAIX: *Fifteen Portraits of Children of Auguste Renoir*

Dec. 9 TCHAIKOVSKY: Symphony No. 6 ("Pathétique")

Dec. 16 MOZART: Sonata in D for Two Pianos

Dec. 23 BRAHMS: Ballades, Op. 10

Dec. 30 RESPIGHI: *Pines of Rome*

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm Cleveland Orchestra

A new season of concerts under Music Director Christoph von Dohnanyi.

Dec. 2 Christoph von Dohnanyi conducts a performance recorded in Sacramento, California. Program details to be announced.

Dec. 9 Christoph von Dohnanyi conducts Berlioz's *Beatrice and Benedict* Overture, the Adagio by Hartmann, and Beethoven's Symphony No. 5 in C, Op. 67.

Dec. 16 Christoph von Dohnanyi conducts an unusual program, including *Abstracts* by Wiley, Hans Werner Henze's *Ode to the West Wind*, and Tchaikovsky's Symphony No. 6 ("Pathétique").



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Dec. 23 Robert Page conducts the Cleveland Orchestra and Chorus, and the Cleveland Orchestra Children's Chorus in a program of holiday music.

Dec. 30 Franz Allers conducts a program titled *New Year's Eve in Vienna*, which includes many festive favorites by Johann and Josef Strauss, Lehár, Komzak and others.

4:00 pm Horizons

This series from NPR focuses on the lives, cultures and problems of the many minority groups in America.

Dec. 2 Home on the Range. This program looks at the meaning and emotions of women's lives in the kitchen — particularly during the holidays — and how it links generations.

Dec. 9 Women and the Holocaust: Voices from Holland. Powerful reminiscences and readings from letters and diaries of women in Holland who were threatened by deportation to the death camps.

Dec. 16 Profile: Filmmaker Wayne Wang. An exploration of the career of successful filmmaker Wayne Wang, whose films ("Dim Sum," "Chan is Missing,") present material based upon actual events in the lives of Asian-Americans.

Dec. 23 Fighting Apartheid with Protest Songs. This program chronicles the ways in which South Africa's political realities are expressed in song.

Dec. 30 A Bridge to the Past. An examination of the various cultures of the Inuit people, also known as Arctic Eskimos, whose expressions range from traditional drum dances and chants to modern folk music.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:00 pm Siskiyou Music Hall

Dec. 2 BOCCHERINI: Guitar Quintet No. 2

Dec. 9 OFFENBACH: Suite No. 2 for Two Cellos

Dec. 16 THOMSON: *Eleven Portraits*

Dec. 23 CHOPIN: Piano Concerto No. 2

Dec. 30 BRAHMS: Piano Concerto No. 2

9:00 pm A Private Space
The Personal Diaries of Women

Readings from the letters and diaries of several notable women.

Dec. 2 Two early women pioneers of the Oregon Trail are featured on this program: Narcissa Whitman, portrayed by Katharine Bruce, and Rebecca Ketchum, portrayed by Dana Ivey.

Dec. 9 This week focuses on three notable 19th Century women: Sophia Tolstoy, Cosima Wagner, and Elizabeth Cady Stanton.

9:00 pm The Sound of Writing
Beginning Dec. 16

Dec. 16 Two stories are featured: "Let Me Show You the Garden," by Annette Henkin Landau, and "Once Upon a Time," by Barry Targan.

Dec. 23 Two stories are dramatized on this program: "Telling Fortunes," by Catherine Petroski, and Louise Erdrich's "The Immaculate Conception of Carson DuPre."

Dec. 30 In Richard Hill's "Sometimes the Light," a young boy believes in nothing but the mysterious Maco Light.

9:30 pm The Adventures of Doc Savage

Another run of this breathtaking series about the Man of Bronze and his intrepid gang. These guys have moxie!

Dec. 2 Mystery in London (The Thousand-Headed Man, Part I) Doc begins a new adventure, as he acquires one of three matching sticks — keys to the secret of a thousand-headed man, and a forgotten city in Indo-China.

Dec. 9 Three Black Sticks. A mysterious man named Sen Gat captures two of the Fabulous Five and holds them for ransom. Doc says, Forget You, Sen Gat!

Dec. 16 Flight Into Fear Doc rescues his friends (of course), but loses his quarry in Indo-China: the trio of fugitives is felled in the Pagoda of Hands by a mysterious force detected only by a hissing sound. (What could it be?)

Dec. 23 The Pagoda of Hands Doc finds remnants from the missing expedition, three black sticks and a map. Deep in the jungle, Doc and Rennie run into that mysterious hissing force again.

Dec. 30 The Accursed City Doc and Rennie find themselves inside the wall they were climbing when struck by the mysterious force. After more disappearances and a wild chase, they come face to face with (ominous music crescendo) The Thousand-Headed Man!

10:00 pm Ask Dr. Science

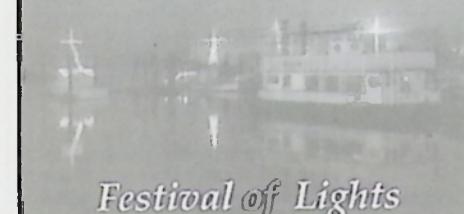
Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

Bandon-by-the-Sea



Festival of Lights

Events:

Dec. 5 - Festival of Lights
Begins at dusk with lighting of homes, boats, & businesses - community Christmas tree.

Dec. 5, 6, 7, 12 & 13th - The BYT Musical "Growing" - Harbor Hall . Call 347-9190 for info.

Dec. 12 & 13th - Merchant's evening OPEN HOUSE - all over town - cookies, hot cider, caroling, special restaurant menus - gift wrapping.

Dec. 14 - Community sing-along performance of Handel's Messiah accompanied by Chamber Orchestra (open to public) 347-2172 for info.

Dec. 14 - LIGHTING OF BANDON LIGHTHOUSE at dusk

Dec. 27 & 31 "Strange Snow,"
Presented by Bandon Playhouse
Both performances are Dinner Theatre at Harbor Hall for information call 347-9862.

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WEDNESDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News with Annie Hoy
6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Dec. 3 SCHUMANN: Piano Quintet in E-flat, Op. 44

Dec. 10 DVORAK: Czech Suite, Op. 39

Dec. 17 BEETHOVEN: Sonata No. 23 in F ("Appassionata")

Dec. 24 MOZART: *Eine Kleine Nachtmusik*

Dec. 31 MAHLER: Symphony No. 1

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Dec. 3 Cellist Yo-Yo Ma and pianist Patricia Zander perform "Louange à l'eternite de Jesus" from *Quartet for the End of Time*, by Olivier Messiaen; Beethoven's Cello Sonata No. 5 in D, Op. 102, No. 2; and Seven Spanish Folk Songs, by Manuel de Falla.

Dec. 10 Michael Tilson Thomas conducts the Orchestra of St. Luke's in Mozart's Symphony No. 34 in C, K. 338; and soprano Hildegard Behrens joins the orchestra in a performance of Wagner's *Wesendonck Lieder*.

Dec. 17 This week we celebrate the re-opening of Carnegie Hall, which has been closed for most of the year for extensive renovation. The program will be announced.

Dec. 24 Soprano Elly Ameling performs a recital of songs by Beethoven, Mozart, Schumann, Schubert and Wolf. Pianist Rudolf Jansen is the accompanist.

Dec. 31 Alexander Schneider conducts the New York String Orchestra in performances of Haydn's Cello Concerto in D, Op. 101, with soloist Peter Wiley; the Lento Assai from the String Quartet in F, Op. 135, by Beethoven; and *The Kaiser Waltz*, by Strauss.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Dec. 3 Music for Four Hands Pianist Virginia Eskin is Roland Nadeau's guest in discussion, analysis and performance of music for piano, four hands.

Dec. 10 Roland Nadeau performs music by such diverse masters as Louis Moreau Gottschalk, John Knowles Paine, and Charles Ives.

Dec. 17 Roland Nadeau talks with Ann Hobson Pilot, principal harpist with the Boston Symphony Orchestra.

Dec. 24 Roland Nadeau analyzes what he considers to be the most finely crafted and sensuous composition: Faure's incidental music to *Pelleas et Melisande*.

Dec. 31 Critic's Choice Michael Manning of WGBH in Boston and Will Crutchfield, music critic with the *New York Times*, join Roland Nadeau for a lively discussion of vocal music, particularly opera.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

Dec. 3 Solomon Burke, known as "The King of Rock 'n Roll," tells Terry Gross about his life as a soul singer and preacher.

Dec. 10 Writer Gail Lumet Buckley remembers her childhood, when her mother, Lena Horne, was trying to establish herself as Hollywood's first glamorous black movie star.

Dec. 17 Robert Bauman, former U.S. Congressman from Maryland, discusses how he was forced to confront his homosexuality after he was arrested for soliciting a male stripper.

Dec. 24 Robert MacNeil discusses his life as a journalist working as a rewrite man, network news foreign correspondent, and as host of *The MacNeil/Lehrer News Hour*.

Dec. 31 Writer Richard Price discusses his urban working class background, the inspiration for his novels *The Wanderers*, *Blood-brothers*, and *The Breaks*.

4:30 pm Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Wednesday includes Russell Sadler's Oregon Outlook and The Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Dec. 3 CHABRIER: Ten Picturesque Pieces

Dec. 10 SCHUBERT: Quintet in A. D. 667 ("Trout")

***Dec. 17** BEETHOVEN: Symphony No. 9 in D ("Choral")

Dec. 24 RUTTER: Carols

Dec. 31 SCHUBERT: *Schwanengesang*

7:00 pm Music Memory

Dec. 3 Review Week (a piece from the preceding week will be played)

Dec. 10 BEETHOVEN: Piano Sonata ("Pathetique")

Dec. 17 HANDEL: Hallelujah Chorus from *The Messiah*

Dec. 24 School Vacation: Review

Dec. 31 School Vacation: Review

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm What Ho! Jeeves

Set in a timeless England of Mayfair clubs and country house-weekends. *What Ho! Jeeves* romps through 29 half-hour episodes chronicling the delirious misadventures of the addle-brained man-about-town Bertie Wooster and his ever-resourceful valet, Jeeves. These BBC adaptations of P.G. Wodehouse's immortal stories star Sir Michael Horden as Jeeves and Richard Briers as Bertie, along with a stellar cast of British actors. This month we begin a new story "Jeeves and the Feudal Spirit."

Dec. 3 The New Moustache ("Jeeves and the Feudal Spirit," episode 1). Bertie correctly anticipates Jeeves' disapproval of his new moustache. Stilton Cheesewright, who stands to win 56 pounds if Bertie wins the Drones Club Dart Tournament, also dislikes it.

Dec. 10 Ephraim Gadsby, Gaolbird Fellows who haven't the brains to sell jellied eels become magistrates, according to Bertie, who adds to his considerable experiences of the species with an appearance in the Vinton Street Courts.

Dec. 17 Dark Doings at Brinkley Bertie's task of cheering Percy Gorringe is not an easy one, because the Florence-Stilton engagement is off again.

Dec. 24 Bedrooms, Burglary, and Broken Troths Intending to burgle Aunt Dahlia's pearls, Bertie finds himself in Lady Florence's bedroom.

Dec. 31 A Man's Best Friend is His Cosh Dahlia appropriates Bertie's cosh, and with it discovers her necklace in the nick of time.

Romance. Bubble Bath. Breakfast in Bed.



10:00 pm Ask Dr. Science

10:02 pm December 31
American Jazz Radio Festival's
New Year's Eve Bash

A New Year's Eve tradition continues this year on KSOR, as we ring in the New Year with great jazz performances from around the country.

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world. Local funds by Scheckells Stereo of Grants Pass and Medford.

Dec. 3 Composer/arranger Gil Evans, perhaps best known for his work on Miles Davis' *Birth of the Cool* and *Miles Ahead* albums, discusses some of his own recent albums, his almost 50 years in jazz, and his secrets of orchestrating.

Dec. 10 Singer/pianist/philosopher Mose Allison tells the stories behind some of his more famous songs, including "I Don't Worry About A Thing," "Everybody's Crying Mercy," and "How Much Truth Can A Man Stand."

Dec. 17 Producer Tommy LiPuma, who helped create such hit albums as George Benson's *Breezin'* and Al Jarreau's *Live in Europe*, describes his recording studio technique, the latest Miles Davis recording *Perfect Way*, and other subjects.

Dec. 24 To be announced.

Dec. 31 Pre-empted by NPR's New Year's Eve Live Jazz Celebration.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

THURSDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News with Annie Hoy

6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts



Christmas Day Specials

8:30 am Winter Solstice Dulcimer virtuoso John McCutcheon, and the groups Metamora and Trapezoid, perform a concert of music for the season. Dulcimer fan Bob Edwards is host.

10:00 am Christmas with The Folger Consort and The Western Wind The acclaimed early music ensemble The Folger Consort and the vocal ensemble Western Wind join forces for a special concert of music for the holiday season.

12:00 pm The Messiah A new performance of Handel's oratorio, featuring Canada's National Arts Center Orchestra, conducted by Trevor Pinnock. Soloists include soprano Jane Mackenzie; mezzo-soprano Catharine Robbin, tenor Mark Dubois; and bass Alan Monk.

3:00 pm The King's Singers on the North Coast One of the most famous and talented vocal ensembles in the world, Great Britain's King's Singers demonstrates its versatility in this holiday special.

6:32 pm St. Olaf Choir Christmas music featuring the St. Olaf Choir of Northfield, Minnesota.

8:00 pm A Baroque Bouquet: Christmas Music from Southwestern Germany The elegant and beautiful music of the mature baroque period has lost none of its melodic charm and attractiveness. This program presents gems from the turn of the 18th century, including rarely heard pieces by the court kapellmeisters and musicians of the prince electors of the Palatinate, Mainz, and Cologne.

9:00 pm A Christmas Carol Charles Dickens' classic story of Christmas is presented in a special dramatization by the Kent Acting Company of Kent, Ohio.

10:00 am - 2:00 pm First Concert

Dec. 4 CHERUBINI: Sinfonia in D

Dec. 11 HAYDN: Symphony No. 95 in C Minor

Dec. 18 RACHMANINOFF: Symphonic Dances, Op. 45

Dec. 25 Pre-empted by Christmas Specials

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Dec. 4 In a showcase of performances by the Berlin Philharmonic, conductors including James Levine and Herbert van Karajan direct works by Gluck, Ravel, Mozart and Beethoven.

Dec. 11 From a concert given in July of this year to commemorate the 100th anniversary of the death of Franz Liszt, Pierre Boulez conducts the Bayreuth Festival Orchestra and pianist Daniel Barenboim in Liszt's Piano

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Concerto No. 1 in A, from the same concert. Boulez conducts Liszt's *A Faust Symphony*, with tenor Robert Schunk. Then, Erich Leinsdorf conducts the Berlin Philharmonic in Mahler's *Lieder eines fahrenden Gesellen*, with alto Brigitte Fassbaender.

Dec. 18 Herbert von Karajan, James Levine, and Vaclav Neumann conduct the Berlin Philharmonic in works by Debussy, Haydn, Mozart and Martinu.

Dec. 25 Pre-empted by Christmas specials.

4:00 pm About Books and Writers

Robert Cromie hosts this weekly discussion with distinguished novelists, poets and writers, as well as figures in the publishing world. (Pre-empted on Christmas Day.)

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Dec. 4 STRAUSS: *Don Quixote*

Dec. 11 IBERT: *Flute Concerto*

Dec. 18 DIABELLI: *Serenade in F for Two Guitars*

Dec. 25 Pre-empted by Christmas Specials

9:00 pm Chautauqual

SOSC English professor Erland Anderson, Todd Barton, Deborah Arsac, and Shirley Patton of the Oregon Shakespearean Festival and KSOR's T. America Shoaramp host this program of readings, dramatizations and interviews.

9:30 pm Stories from the Native Earth

Storyteller Thomas Doty is featured in this reprise of his popular series of stories and myths of the original inhabitants of southern Oregon and northern California. (Note: The program will be pre-empted Dec. 25).

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

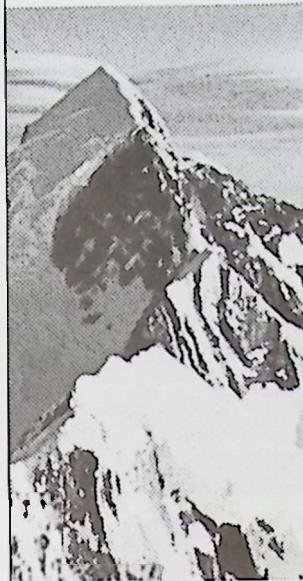
Each week KSOR presents the newest and best releases in jazz.

10:50 pm Post Meridian

Jazz for the late night. Your requests are always welcome.

2:00 am Sign-Off

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They call New Zealand "nature's wonderland of the world." You'll simply call it out of this world.

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FRIDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news with Annie Hoy at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Dec. 5 KOECHLIN: Sonata for Violin and Piano

Dec. 12 MILHAUD: String Quartet No. 17

Dec. 19 HAYDN: String Quartet in C, Op. 4, No. 2

Dec. 26 BEETHOVEN: Violin Concerto in D

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.



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1:30 pm The Eleanor Naylor

Music Series

Concerts from the 1986 Vienna Festival and the 1986 Salzburg Festival, two of the world's finest music festivals.

Dec. 5 Baritone Piero Cappuccilli and pianist Leone Magiera perform songs by Verdi, Donizetti, Gounod, Rossini, Giordano and others.

Dec. 12 Lorin Maazel conducts the Vienna Philharmonic, Vienna Opera Chorus, Chorus of the Society of the Friends of Music, the Tolzer Boys Choir and soloists in Mahler's Symphony No. 8 in E-flat.

Dec. 19 The Haydn Trio of Vienna performs trios by Beethoven, Mozart, Smetana, and the world premiere of the Trio by Stranz.

Dec. 26 Hans Graf conducts the Mozarteum Orchestra, along with violinist Frank Peter Zimmermann and bass Laszlo Polga in an all-Mozart program, including concert arias and the Violin Concerto in A, K. 219.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Dec. 5 Adam Makowicz One of the top jazz pianists in Europe, shares his childhood admiration for the late piano genius Art Tatum, along with his current directions as a composer.

Dec. 12 Dorothy Donegan One of the most acclaimed jazz pianists today demonstrates her technical command and creative passion on "Sweet Lorraines" and "Darn That Dream."

Dec. 19 Derek Smith Playing solo versions of the classic ballads "Autumn Leaves," and "A Nightingale in Berkeley Square," Smith demonstrates the technique that is earning him international acclaim.

Dec. 26 Richie Belrach This young composer and pianist solos on his own "Elm" and "Pendulum," and duets with Marian on Dave Brubeck's "In Your Own Sweet Way."

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington D.C., as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford;

Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

- Dec. 5 SCHIFRIN: Guitar Concerto**
- Dec. 12 BRAHMS: Piano Sonata No. 3 in F**
- Dec. 19 SCHUBERT: Sonata in B-flat**
- Dec. 26 SCHUMANN: *Davidsbundlertanze***

8:00 pm New York Philharmonic

Dec. 5 Zubin Mehta conducts a joint concert of the Israel and New York Philharmonic Orchestras in performances of Mendelssohn's Violin Concerto in E Minor, Op. 64, with soloist Itzhak Perlman; Bruch's Violin Concerto No. 1 in G Minor, Op. 26, also with Itzhak Perlman; and the *Symphonie fantastique* of Hector Berlioz.

Dec. 12 Zubin Mehta conducts the Overture to *Oberon*, by Weber; Beethoven's Piano Concerto No. 3 in C Minor, with soloist Andras Schiff; Haydn's E-flat Trumpet Concerto, with soloist Philip Smith; and *Francesca da Rimini*, by Tchaikovsky.

Dec. 19 Leonard Bernstein conducts his own Overture to *Candide* and Serenade for Violin and Orchestra, with soloist Glenn Dicterow; and the Symphony No. 6 ("Pathétique"), by Tchaikovsky.

Dec. 26 Leonard Bernstein and guest conductors Michael Stern, Michael Morgan and Michael Barrett lead the orchestra in works by Beethoven, Richard Strauss, Ravel and Shostakovich.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Dec. 5 The Frank Foster reunion concert presents the saxophonist/arranger/composer with the Jazz Ensemble of the University of Cincinnati's Conservatory of Music.

Dec. 12 Pianist John Hicks and his trio are heard live, with special guests reedman Henry Threadgill and vocalist Cassandra Wilson.

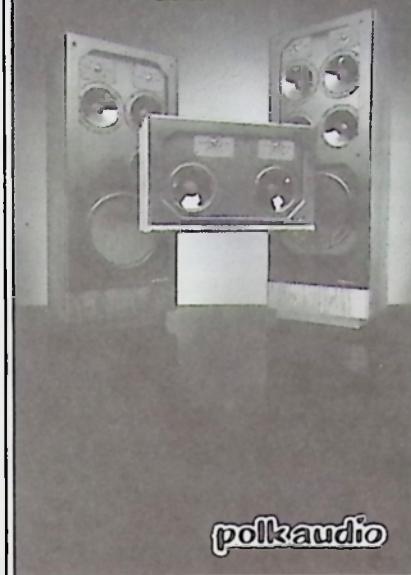
Dec. 19 The legendary Blue Note All-Stars are featured, including Stanley Turrentine, Jimmy Smith, Kenny Burrell and Grady Tate.

Dec. 26 The sensational group Rare Silk and the Spike Robinson Quartet are featured in a live performance recorded in Denver.

12:00 m Post Meridian
Jazz to end the week.

2:00 am Sign-Off

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Stereo Review



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SATURDAY

*by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon.

8:00 am *Ante Meridian*

Jazz and classical music for your Saturday morning. Includes:

8:30 am Diana Coogee Commentary

9:00 am Calendar of the Arts

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington D.C., as it affects the Northwest.

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Dec. 6 They All Play Morton The compositions of Jelly Roll Morton as played by the Casa Loma Orchestra, King Oliver and others.

Dec. 13 Salutes and Tributes Jazz recordings honoring Basie, Woody Herman, Igor Stravinsky and others.

Dec. 20 Extended Recordings Longer-than-usual recordings featuring Tommie Dorsey and Eddie Condon's Jam Session at Commodore.

Dec. 27 Red Norvo: Giant of Jazz Recordings and comments from the Time-Life Giants of Jazz Series about the legendary vibraphonist.

10:30 am Micrologus

Dr. Ross Duffin hosts this weekly survey of medieval, renaissance, and baroque music.

11:00 am Metropolitan Opera

Live from New York City, the complete broadcast season of the Metropolitan Opera.

National funding provided by Texaco, Inc. Local broadcast funded by Sun Studs of Roseburg, and Sun Plywood of Coos Bay.

Dec. 6 Romeo et Juliette, by Gounod. Placido Domingo is the conductor, and the cast includes Cecilia Gasdia, Alfredo Kraus, Brian Schexnayder, and Paul Plishka.

Dec. 13 Il Puritani by Bellini. Richard Bonynge conducts and the cast includes Joan Sutherland, Rockwell Blake, Sherill Milnes, and Samuel Ramey.

Dec. 20 Fidelio by Beethoven. Klaus Tennstedt conducts and the cast includes Hildegard Behrens, Robert Schunk, Siegmund Nimsgern, and Matthias Holle.

Dec. 27 Die Fledermaus by Johann Strauss. This all-new production features Kiri Te Kanawa, Judith Blegen, Tatiana Troyanos, David Rendall, Hakan Hagegard, and Michael Devlin. Jeffrey Tate conducts.

2:00 pm Pittsburgh Symphony Orchestra

Another season of broadcasts by this renowned American orchestra.

Dec. 6 Michael Lankester conducts Rossini's Overture to *The Voyage to Rhodes*, Rochberg's *Transcendental Variations*; the Symphony No. 5 by Sibelius; and Beethoven's Violin Concerto, with soloist Salvatore Accardo.

Dec. 13 Edo de Waart conducts Weber's Overture to *Der Freischutz*; Bartok's Third Piano Concerto, with soloist Malcolm Frager; and Brahms' Third Symphony.

Dec. 20 Christoph Eschenbach conducts Mahler's Symphony No. 1; and the Clarinet Concerto, K. 622, by Mozart, with soloist Richard Stoltzman.

Dec. 27 Christoph Eschenbach is conductor and soloist in a performance of Mozart's Piano Concerto No. 24 in C Minor, K. 191; and the Symphony No. 2, by Brahms.

4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts this weekly best from his daily Chicago radio series, including interviews and readings.

Dec. 6 Consumer activist Ralph Nader discusses his book, *The Big Boys: Power and Position in American Business*.

Dec. 13 Studs talks with American composer William Schuman.

Dec. 20 Author Mark Giourard discusses his book, *Cities and People*, a look at how architecture and people interact in large cities.

Dec. 27 Studs talks with peace activist Jean Gump, her husband Joe and their son, Joey.

5:00 pm All Things Considered

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center of Medford; and Mid-Oregon Printing of Roseburg.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off

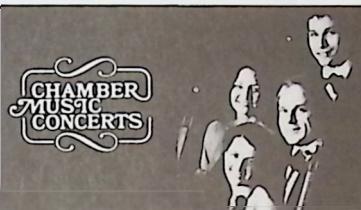
CHAMBER MUSIC CONCERTS

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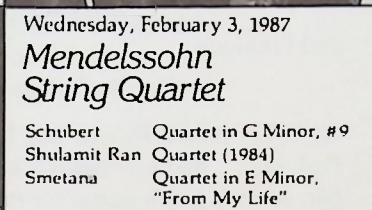
Beethoven Piano Trio-B-flat Maj, Op 11
 Schubert Trio-Satz for String Trio
 in B-flat Major, D. 471
 Kupferman Affinities for String Trio
 in C Major
 Brahms Piano Trio in C Maj, Op. 87



Wednesday, April 29, 1987

Takacs String Quartet

Haydn String Quartet in D Minor,
 Opus 76, No. 2
 Bartok String Quartet No. 6
 Dvorak String Quartet in F Major,
 Opus 96, "The American"



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PROSE AND POETRY

Putting You Into Words

Could have called you Florence for my favorite
aunt and fairy godmother — by happy coincidence
the name of the city where

like Dante's Beatrice

and Botticelli's Venus

and certain other perfect beauties

you were conceived — you were, in fact

an incredible idea

we took no modest pleasure

fleshing out there;

Florence really French,
from the Latin *florentia*: literally,

"a blooming" —

an apt description

for any city that would spring from those hills,
from that soil into the architecture
of that light,

and Galileo's

literally, "a blooming."

As in Leopold a Bloom-ing, Mr. Joyce's full-fleshed
fledgling: had you been a boy

Mr. Joyce's given name we might have given you: James
like a suit and tie you'd wear
for formal occasions,

Jimmy your name in knickers,

which you'd grow out of
into Jim, plain Jim,
good old Jim,
just Jim

to make a long story short.

Nausea

was your mother's word

for the first

irrepressible

sign of you,

first in Palermo, then in Segesta,

(hence the power of Segesta)

Solanunte, and Agrigento:

Pasqualle

we might have called you, perfect name

of the doctor who came to our hotel room

on Easter Sunday, who made your mother rise

on the third day

with his wonder drug and the news:
that the microscopic rocker of her boat
was *un bambino*, a son certainly, and all the better
for being made in Italy,

like soccer and Ferraris
and the world's most beautiful shoes. So
before we'd met we called you Rod Carew.
#29. Plato's idea

(and he got it from God)
of a hitter,
with tobacco in his cheek to pull his eye open wider,
 like Picasso's for a curve
 and the same sure brushstroke of a swing —
this was before Carew declared himself
a free agent, exactly what you did in my dream
when you willed yourself

a boy, naming yourself Nathan, a name we never considered, which means in Hebrew "gift."

Like a gift, you had been set
brand new and all unwrapped on a marble table,
like yourself a rather wobbly hand-me-down
too good to go with the rest of our things,
the first pedestal you ever wriggled off,
flopping like a fish.

Of course I couldn't move — that was clear like everything else:

my role in the dream,
just as dizzying as your own, was to watch,
a helpless
though not hopeless spectator,
who saw you rolling over
as if into your element.
the air, spreading your arms,
then your fingers
to break your fall,
as if flight were your first instinct
and not fear.

Thus the dream of you
showed me that I must trust my instincts
gentle daughter whom we took the liberty of naming
Helen
after no one we know, for the look of you

after no one we know, for the look of you
and the sound of it, a Greek word meaning "torch"
which fits
the way you wear the light

Ruby Nash

Before there was ever a committee
to save the lake, the hill that overlooks it
belonged to one old woman —
a tiny white-haired widow that everyone loved
to talk about. How she survived
without a phone, and no apparent friends to call,
no one knew — ladies on Zenith Avenue
(whose houses kept their distance all those years)
said she must be crazy, the way she dressed
like she never had a cent — all that time
sitting on millions in a bleached-out, fallen down
wreck of a farmhouse, no running water
and the roof all gone to hell.

We loved her because she gave us apples
and invited us in — not holding our mothers against us.
She'd serve us cider in the parlor, and let us play
with the oldest wooden toys we'd ever seen.
We'd line up for turns at the pump in the kitchen;
once she even let us ride her cow.

Every year she let more acres go to seed
for blackbirds — when fire finally repossessed the barn
a sign went up that said "Clean Fill Wanted."
Huge tractors came that summer to plow the pasture —
a month later a row of houses sprouted up.

Now you can drive to the top of the hill
on a road that rises gradually as taxes;
homes there cost a fortune, and have the best view
money can buy. Down at the lake,
all holes in the shoreline have been filled
with houses, and large fiberglass boats
dwell in the duckweed offshore.
Protected on all sides by old tires,
they float safely at the ends of their ropes.

Driving Home Through The Malheur River Canyon

Tonight I'm counting the things I miss
to stay awake: besides my bed, my wife
and our two children,
three deer, two coyotes, one owl.
four smeared carcasses I chalk up
as possum, at least a dozen rabbits.
Of course moths and mosquitos,
and caddis flies flittering up out of the river
like a mist, are countless, and don't count.
Miles do — three hundred to go — all
because I promised I'd be home for breakfast.

Seems stupid now, to spend a sleepless night
threading a needle through all these glittering
dumbstruck eyes, perhaps to die in a ditch,
or kill a cow, or both, just to prove
I'm as good as my word, whatever that means.
And the lethal attraction of my lights
for these poor animals: what could they mean? —
to make them betray their own best instincts,
to freeze them so dead in their tracks.
I'm tired of such riddles. Tonight I don't care

why the chicken crosses the road as long as
he makes it. As for God's other practical jokes,
I'm sick of them. I suppose because I swore
I'd never drive this stretch of road at night
for love or money, here I am, without a cent,
wondering what takes better timing,
to hit a deer or to miss one. I know
good stories that end happily at home
take perfect timing — and nothing's perfect.
I'm so tired I'm beginning to see things.

John Ruff, formerly of the Rogue Valley,
now living in Seattle, is a student at the
University of Washington. Recently he
was awarded the Susannah B. McMurphy

Graduate Fellowship to study modernist
self portraits. His poems have appeared
in the *Guide* in 1980 and 1981.

Typewritten, double-spaced manuscripts,
accompanied by a biographical note and a
stamped self-addressed envelope, should be sent
to Vince & Patty Wixon, c/o KSOR GUIDE,
1250 Siskiyou Blvd., Ashland, OR. Please allow
two to four weeks for reply.

We encourage local authors to submit original
prose and poetry for publication in the GUIDE.
We ask that you submit no more than four
poems at one time, with no poem longer than
100 lines, and prose of up to 1,500 words. Prose
can be fiction, anecdotal or personal experience.

Errata:

Kim Stafford's essays published in the November issue were from his recently
published book, *Having Everything Right: Essays of Place*.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

Nov thru 30 Harvest Show: Bowls, chests, 28 mirrors, picture frames, indoor and outdoor furniture, and musical instruments. Sponsored by Siskiyou Woodcraft Guild. Nov. 28, 1-5 pm; Nov. 29, 9am-7pm Nov. 30, 10 am-5 pm. Great Hall Oregon Shakespearean Festival Main at Pioneer (503) 482-4829 **Ashland.**

Nov thru Dec. 7 Christmas Art Fair 31 Reception: Sunday, Nov. 30 Klamath Art Gallery, 120 Riverside Drive (503) 884-8756 **Klamath Falls**

1 Jury Day: Accepting Fiber Art Work 10 am to 6 pm The Websters 10 Guanajuato Way (503) 482-9801 **Ashland.**

1 thru 7 Exhibit: "Liberty Under the Law" Featuring the original Magna Carta from Lincoln Cathedral, the Oregon Constitution and documents from formation of Jackson County. 11 am-7 pm daily. Sponsored by the Southern Oregon Historical Society. U.S. Hotel Ballroom. (503) 899-1847 **Jacksonville.**

1 thru 10 Exhibit: "Paintings by Sarah Teofanov" This Seattle artist presents her interpretations of magic and ritual. Mon.-Thurs 8 am-7 pm; Fri. 8 am-6 pm; Stevenson Union Gallery Southern Oregon State College (503) 482-6465 **Ashland.**

1 thru 10 Exhibit: "Cityscapes by Joe Jaqua" watercolors by Bay Area artist Mon.-Thurs 8 am-7 pm; Fri. 8 am-6 pm Stevenson Union Gallery Southern Oregon State College (503) 482-6465 **Ashland.**

1 thru 12 Exhibit: Fall quarter students' work. Wiseman Gallery Rogue Community College (503) 479-5541 **Grants Pass.**

1 thru mid-Dec. Display: International Language of Art and Fiber Display of costumes, fabrics and other international artworks in fiber from local collectors Coos Art Museum, 235 Anderson (503) 267-3901 **Coos Bay**

1 thru 30 Exhibit: Indian Artifacts, logging, farming, clothing, furniture and other items. Sponsored by the Lincoln County Historical Society Tues.-Sun. 11 am-4 pm Burrows House and Log Cabin Museums 545 S.W. 9th (503) 265-7509 **Newport.**

1 thru 31 Anniversary Exhibit: "Life Begins at 40" Highlights from the Southern Oregon Historical Society. Tues.-Sun. 10 am-5 pm Jacksonville Museum, 206 N. Fifth (503) 899-1847 **Jacksonville.**

1 thru 31 Gift Art for the Christmas Season All gallery artists participating 230 Second Street Gallery 230 Second Street, Old Town (503) 347-4133 **Bandon.**

1 thru 31 Exhibit: Gallery's special selection of exhibition posters from the collections of major west coast museums. On The Wall Gallery, 217 E. Main Street (503) 773-1012 **Medford.**

1 thru Jan. 4 Exhibit: Paul Mihailescu, contemporary icons; Christopher Hawthorne and James Nowak, hand-blown glass vessels. Also paintings and prints from Museum's rental/sales gallery Coos Art Museum, 235 Anderson Ave. (503) 267-3901 **Coos Bay.**

1 thru Jan. 29 Exhibit: "Celebrating Ashland's Railroad Centennial: A Prelude," Quilt Show by Hands-All-Around Quilts, Etc., Contemporary quilts and wall hangings with railroad themes. Sponsored by the Southern Oregon Historical Society. Free Admission Hours: 1-5 pm, Tuesday-Saturday. Chappell-Swedenburg House Museum 900 Siskiyou Blvd/SOSC Plunkett Center (503) 488-1341 **Ashland.**

2 Jazz Concert: Stuart Turner, Conductor 8 pm \$2 general, \$1.50 seniors Music Recital Hall Southern Oregon State College (503) 482-6101 **Ashland.**

2 thru 20 Exhibit: Membership Show, plus Anthony Porzio, Video Paintings Tues.-Sat. 12-4 pm Free admission Grants Pass Museum of Art Riverside Park (503) 479-3290 **Grants Pass.**

4 and 5 and 7 Play: Twelfth Night by Shakespeare, presented by the drama department. 7:30 pm, Thurs., and Fri.

2 pm matinee on Sunday. Little Theatre
Grants Pass High School
522 N.E. Olive Street
(503) 474-5710 **Grants Pass.**

4 thru 27 Christmas Shop: Ornaments, baked goods, paintings, pottery, etc. by artists and craftspeople.
10 am until 5 pm
Reception: Dec. 4, 7-9 pm
Rogue Art Gallery
40 S. Bartlett (at 8th Street)
(503) 772-8118 **Medford.**

4 thru 27 Traveling Exhibit: Legends in Stone, Bone and Wood by Tsonakwa and Yolalikla. Loaned by Arts & Learning Services Foundation (Minneapolis, MN)
10 am - 5 pm. Reception: Dec. 4, 7-9 pm
Rogue Art Gallery
40 S. Bartlett (at 8th Street)
(503) 772-8118 **Medford.**

4 thru 7 Exhibit and Sale: Clayfolk
Fri. & Sat. 10 am-9 pm; Sun. 12-4 pm
Reception: Dec. 4, 6-9 pm
Cobblestone Village
Riverside Ave., across from RV Mall
(503) 535-2662 **Medford.**

5 thru Jan. 1 Festival of the Lights: community-wide old-fashioned Christmas in Bandon, focusing on Old Town Bandon and the Port of Bandon Boat Basin.
Dec Christmas lights throughout the community are lit.

Dec Evening open house by local merchants
12& offers free hot cider and cookies, strolling
13 carolers, and more. Bandon Chamber of Commerce, 300 E. 2nd Street
(503) 347-9616 **Bandon.**

5 Concert: Symphonic Band Concert; Max McKee, conductor
8 pm admission \$2 general, \$1.50 seniors
Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland.**

5 Exhibit: Romanian Art of Paul Mihaleescu
Tue-Fri. 11-5 pm, Sat. & Sun. 12-4
Reception: Friday, Dec. 5, 5:30 pm
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay**

5 thru 7 Douglas County Christmas Fair:
Fair grounds
(503) 440-4505 **Roseburg.**

5, 6, 7, 12, 13 Musical: "Growing" presented by the Bandon Youth Theater.
Dec. 5, 6 and 12 at 7:30 pm; Sun., Dec. 7 at 2:30 pm, Sat. Dec. 13 at 2:30 & 7:30 pm
Donation at the door Harbor Hall
210 East Second Street
(503) 347-9190 **Oldtown Bandon**

5 thru 31 Exhibit: Mithral Stone: 7 Printmakers. Sat. 1-4 pm;
Mon-Fri. 12-6. Reception: Fri. Dec. 5, 7-9 pm. Umpqua Valley Arts Center
(503) 672-2532 **Roseburg.**

6 and 7 "Spirit of Christmas Past" Festival: Includes tours of historic buildings decorated for Christmas. Sponsored by the Southern Oregon Historical Society, civic groups and area garden clubs.
1-5 pm. Jacksonville sites, TBA
(503) 899-1847 **Jacksonville.**

6 and 7 Umpqua Valley Arts Holiday Festival. 10 am-6 pm both days.
Umpqua Valley Arts Center
(503) 672-2532 **Roseburg.**

7 Choirs Concert: Dr. Margaret Evans, Conductor; Ellison Glattly, Conductor
4 pm \$2 general, \$1.50 seniors
Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland.**

9 Magna Carta Lecture
7:30 pm City Council Chambers
Roseburg City Hall
(503) 672-0494 **Roseburg.**

9 Concert: Umpqua Community College Christmas Choir. 8 pm
Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 **Roseburg.**

10 Magna Carta Lecture
7:30 pm Coos Bay Public Library
525 Anderson Ave.
(503) 269-1101 **Coos Bay.**

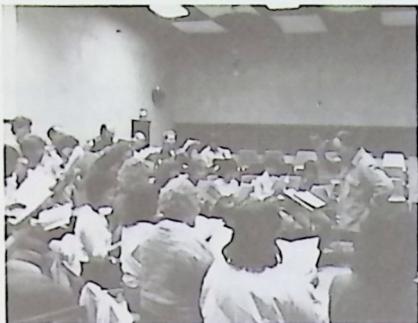
11 Magna Carta Lecture
7:30 pm SOSC's Mary Phipps Center
229 N. Bartlett
(503) 772-2980 **Medford.**

11 12, 13, 18, 19, 20 Play: Top Girls by Caryl Churchill. Directed by Joanna Goff with Ashland Resident Theatre. Co-sponsored by SOSC English Dept.
8 pm The Black Box at Theatre Arts Complex. Southern Oregon State College
(503) 482-1607 **Ashland.**

12 "Petrovchka" and other stories
Tears of Joy Theatre. Puppetry
8 pm Crescent Elk Auditorium
10th and G Streets
(707) 464-1336 **Crescent City.**

13 Meeting: Watercolor Society
2 pm Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**

BENEFIT CONCERT FOR KSOR



13 **Southern Oregon Repertory Singers**
Ellison Glattly conducting a 30-voice choir in J.S. Bach's Cantata #142, "For Unto Us A Child Is Born," solo and choral selections from the Christmas section of Handel's Messiah, and numerous holiday songs and carols. Organ, guitar and other instruments accompanying. Tickets: \$4. (students, seniors and KLG Members \$3.) Available at KSOR and Bloomsbury Books in Ashland, On The Wall Gallery in Medford. 8 pm Music Recital Hall Southern Oregon State College Call KSOR at (503) 482-6301 or (503) 488-2307 / 482-5417 Ashland.

BENEFIT CONCERT FOR KSOR

13 **Class: Easy Twined Basket**
Instruction to make a simple basket using round reed. Methods of beginnings, twining, and endings will be explored as students make a basket, giving the participant many ideas for future baskets. Instructor: Lucy DeFranco Fee: \$15 10 am-3 pm The Web-sters 10 Guanajuato Way (503) 482-9801 Ashland.

13 and 14 **Concert: Roseburg Concert Chorale** performs Vaughan Williams' "Hodle," 8pm on the 13th, 3pm on the 14th Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.

14 **Meeting: Umpqua Valley Quilter's Guild** 10 am Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 Roseburg.

14 **4th Annual Spectacular Winter Rainy Day Family Film Festival** 2 pm Douglas County Museum 1299 S.W. Medford (503) 440-4507 Roseburg.

14 **Ballet: The Nutcracker** performed by the Theatre Ballet of San Francisco 3 pm College of the Siskiyous 800 College Avenue (916) 938-4462 Weed.

15 **Ballet: The Nutcracker** performed by the Theatre Ballet of San Francisco. Adults \$8, students to 18 \$6 8 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.

15 thru 19 **Opera: Hansel and Gretel** Student Matinees: early pm, admission \$1 on 15, 16, 17, and 18. Fri. Dec. 19, general admission \$6, 8 pm. Sponsored by the Rogue Valley Opera Association and Southern Oregon State College. Music Recital Hall Southern Oregon State College (503) 482-6400 Ashland.

16 **Concert: Roseburg High School Vocal Concert** 7:30 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.

19 **Ye Old Christmas Feast.** Annual International Christmas Dinner: an old-fashioned English dinner featuring

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19 **Reading:** Dylan Thomas' "Child's Christmas in Wales," Mark Tierney and the Bandon Youth Theatre
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19 **thru 21** "Christmas With the Harmaniacs? Again?" Ashland's a capella comedy and swing quartet will perform its second annual Christmas show. The show will include a selection of traditional and untraditional Christmas Carols, some of last year's comedy skits, and some new skits. Doors open at 7 pm, show at 8 pm; plus Sun., Dec. 21 matinee at 2 pm; doors open at 1 pm.
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21 **Concert:** The Ancient Service of Lessons and Carols. The Trinity Choir and organist, Dr. Margaret Evans.
4 pm Trinity Episcopal Church
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22 **Ballet:** The Nutcracker, performed by the Eugene Ballet Company. Sponsored by The Music Enrichment Association.
8 pm Marshfield Auditorium
10th and Ingersoll
(503) 756-0317 **Coos Bay.**

24 **Meeting:** Umpqua Valley Weavers Guild
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

February Issue: December 15

March Issue: January 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts 1250 Siskiyou, Ashland, OR 97520.

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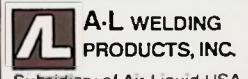
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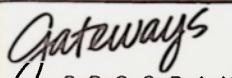
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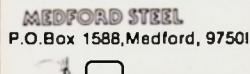
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